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2936. f. 26.

THE OEDIPUS TYRANNUS

**London: C. J. CLAY AND SON,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.**



**Cambridge: DEIGHTON, BELL AND CO.
Leipzig: F. A. BROCKHAUS.**

Pitt Press Series.

THE OEDIPUS TYRANNUS

EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS

BY

R. C. JEBB

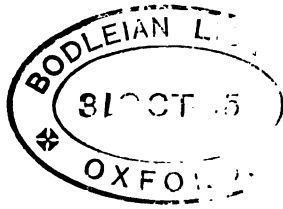
DOCTOR OF LETTERS, CAMBRIDGE: HON. LL.D. EDIN. AND HARVARD,
PROFESSOR OF GREEK IN THE UNIVERSITY OF GLASGOW,
FORMERLY FELLOW OF TRINITY COLLEGE AND PUBLIC ORATOR IN THE
UNIVERSITY OF CAMBRIDGE.

Cambridge:

AT THE UNIVERSITY PRESS.

1885

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Cambridge:

PRINTED BY C. J. CLAY, M.A. AND SON,
AT THE UNIVERSITY PRESS.

PREFATORY NOTE.

IN preparing the present school-edition, I have enjoyed the advice and assistance of my friend the Rev. M. A. BAYFIELD, Assistant Master at Malvern College, who has regulated the abridgment from the larger edition with a view to the requirements of the higher Forms in Public Schools. I am anxious to take this opportunity of expressing my warm acknowledgments to him, both for the very great kindness with which he has bestowed much time and trouble on a self-imposed task, and also for several valuable suggestions made by him in the

course of the work. In so far as the present edition may be found adapted to the purpose for which it is designed, that result will be largely due to the experience and judgment by which he has allowed me to profit.

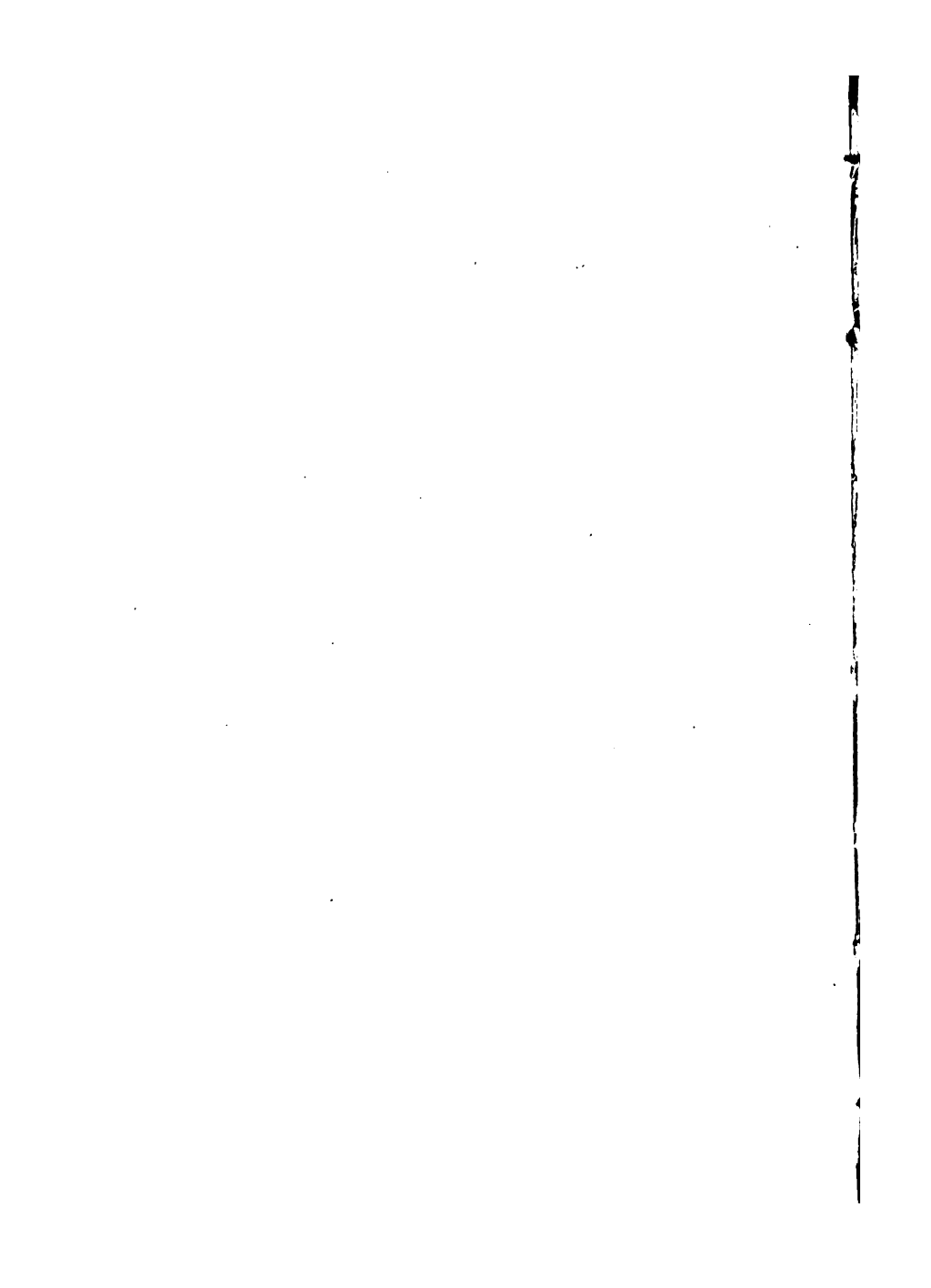
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CAMBRIDGE :

August, 1885.

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INTRODUCTION.

I.

Treatment of the legend before the time of the dramatists.

§ 1. The *Oedipus Tyrannus* is in one sense the masterpiece of Attic Tragedy. No other shows an equal degree of art in the development of the plot; and this excellence depends on the powerful and subtle drawing of the characters. Modern drama, where minor parts can be multiplied and scene changed at will, can more easily divorce the two kinds of merit. Some of Voltaire's plays, for instance, not first-rate in other ways, are models of ingenious construction. The conditions of the Greek stage left less room for such a result. In the *Oedipus Tyrannus* the highest constructive skill is seen to be intimately and necessarily allied with the vivid delineation of a few persons.

Here it is peculiarly interesting to recover, so far as we can, the form in which the story of Oedipus came to Sophocles; to remark what he has altered or added; and to see how the same subject has been handled by other dramatists.

The essence of the myth is the son slaying his unknown father, and thereby fulfilling a decree of fate. The subsequent marriage, if not an original part of the story, seems to have been an early addition. The central ideas are, (1) the irresistible power of destiny, and (2) the sacredness of the primary natural ties, as measured by the horror of an unconscious sin against it. The direct and simple form in which these ideas are embodied gives the legend an impress of high antiquity. This might be illustrated by a comparison with the story of Sohrab and Rustum as told in Mr Matthew Arnold's beautiful poem. The slaying of the unknown son by the father is there surrounded with a pathos and a chivalrous tenderness which have no counterpart in the grim simplicity of the Oedipus myth, as it appears in its earliest known shape.

§ 2. The *Iliad*, which knows the war of Polyneices and his allies against Thebes (4. 378), once glances at the tale of Oedipus—where Mecisteus, father of Euryalus, is said to have visited Thebes in order to attend the funeral games which were celebrated after the death of Oedipus (23. 679 f.):—

ὅς ποτε Θήβασδ' ἦλθε δεδουπότος Οἰδιπόδαο
εἰς τάφον,—

—‘who came to Thebes of yore, when Oedipus had fallen, to his burying.’

The word *δεδουπότος* plainly refers to a violent death in fight, or at the hand of an assassin; it would not be in accord with the tone of epic language to understand it as a figurative phrase for a sudden fall from greatness. But more than this the *Iliad* does not tell. The poet of the 23rd book imagines Oedipus as having died by violence, and received burial at Thebes, in the generation before the Trojan war.

The *Nekyia* in the *Odyssey* gives the earliest sketch of an integral story (11. 271 ff.):—

Μητέρα τ' Οἰδιπόδαο ἴδον, καλὴν Ἐπικάστην,
ἣ μέγα ἔργον ἔρεξεν αἰδρεῖσι νόοιο
γημαμένη ᾧ υἱεῖ· ὃ δ' ὄν πατέρ' ἐξεναρίξας
γῆμεν· ἄφαρ δ' ἀνάπτυστα θεοὶ θέσαν ἀνθρώποισιν.
ἀλλ' ὁ μὲν ἐν Θήβῃ πολυηράτῳ ἄλγεα πάσχων
Καδμείων ἦρασσε θεῶν ὀλοῦς διὰ βουλᾶς·
ἣ δ' ἔβη εἰς Ἄϊδαο πυλάρταο κρατεροῖο,
ἀφάμενη βρόχον αἰπὺν ἀρ' ὑψηλοῖο μελάθρου,
ᾧ ἄχρῃ σχομένη· τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω
πολλὰ μάλ', ὅσσα τε μητρὸς Ἐρινύες ἐκτελεύουσιν.

‘And I saw the mother of Oedipodes, fair Epicastè, who wrought a dread deed with unwitting mind, in that she wedded her son; but he had slain his father ere he wedded her; and presently the gods made these things known among men. Yet he still ruled over the Cadmeans in lovely Thebes, suffering anguish by the dire counsels of the gods; but she went to the house of Hades, the strong warder, when she had fastened a noose on high from the roof-beam, possessed by her pain; and to him she bequeathed sorrows full many, even all that a mother's Avengers bring to pass.’

With regard to this outline in the *Odyssey*, it is to be noted that it ignores (a) the deliverance of Thebes from the Sphinx—though this may be implied in the marriage with Epicastè; (b) the self-blinding of Oedipus: (c) the expulsion of Oedipus from Thebes—herein agreeing with the indication in the *Iliad*. It further seems to exclude the notion of Epicastè having borne children to Oedipus, since the discovery followed.

'presently' on the union,—unless, indeed by *ἄφαρ* the poet merely meant 'suddenly.'

§ 3. Lost poems of Hesiod may have touched on the story of Oedipus; but in his extant work there is only a passing reference to the war at Thebes (between Polyneices and Eteocles), in which heroes fell, 'fighting for the flocks of Oedipus.' Hesiod knows the Sphinx as the daughter of Echidna and as the pest of Thebes¹.

But the story of Oedipus was fully treated in some of those lost epics which dealt with the Theban cycle of myths. One of these was the '*Oedipodeia*,' *Οἰδιπόδεια* (ἔπη). According to this, the four children of Oedipus were not borne by Iocasta, but by a second wife, Euryganeia. Pausanias, who follows this account, does not know the author of the poem. It will be observed that this epic agrees with the *Odyssey* in not making Iocasta bear issue to Oedipus. It is by Attic writers, so far as we know, that she was first described as doing so. Poets or logographers who desired to preserve the favour of Dorians had a reason for avoiding that version. There were houses which traced their line from the children of Oedipus,—as Theron, tyrant of Acragas, claimed descent from Thersandros, son of Polyneices². To represent these children as the offspring of an incestuous union would have been to declare the stream polluted at its source.

We learn from Proclus that in the epic called the *Cyprian Lays* (*Κύπρια*), which included the preparations for the Trojan war, Nestor related 'the story of Oedipus' (*τὰ περὶ Οἰδίπου*) in the course of a digression (*ἐν παρεκβάσει*) which comprised also the madness of Heracles, as well as the story of Theseus and Ariadne. This was probably one of the sources used by the Attic dramatists. Another source, doubtless more fertile in detail, was the epic entitled the *Thebaid* (*Θηβαΐς*), and now usually designated as the 'Cyclic Thebaid,' to distinguish it from a later epic of the same name by Antimachus of Colophon, the contemporary of Euripides. Only about 20 verses remain from it. The chief fragment relates to the curse pronounced by Oedipus on his sons. They had broken his strict command by setting on his table the wine-cups (*ἐκπώματα*) used by Laius; and he invoked a curse upon them:—

¹ Hes. *Op.* 162: war slew the heroes, τοὺς μὲν ἐφ' ἐπταπόλῳ Θήβῃ... μαρναμένους μῆλων ἕνεκ' Οἰδιπόδαο. The Sphinx: *Theog.* 326, ἡ δ' (Echidna) ἄρα Φίξ' ὄλοῦν τέκε, Καρμείοισιν δλεθρον. The hill near Thebes on which the Sphinx sat was called *Φίκειον ὄρος*. References in lost Hesiodic poems: schol. on *Il.* 23. 680.

² Pind. *Ol.* 2. 35.

αἴψα δὲ παυσὶν ἑοῖσι μετ' ἀμφοτέροισιν ἐπαρὰς
 ἀργαλέας ἤρατο· θεὸν δ' οὐ λάνθαν' Ἐρινύν·
 ὡς οὐ οἱ πατρῴε' ἐνηείη φιλότιτος.
 δάσσαντ', ἀμφοτέροισι δ' ἔοι πόλεμός τε μάχαι τε.

'And straightway, while his two sons were by, he uttered dire curses,—and the Avenging goddess failed not to hear them,—that they should divide their heritage in no kindly spirit, but that war and strife should be ever between them.'

This *Thebaid*—tracing the operation of a curse through the whole history of the house—must have had an important share in moulding the conception of the Aeschylean trilogy.

§ 4. Pindar touches on the story of Oedipus in *Ol.* 2. 35 ff. Destiny has often brought evil fortune after good,—

ἐξ οὐπερ ἔκτεινε Λᾶον μόριμος νίδος
 συναντόμενος, ἐν δὲ Πυθῶνι χρησθὲν
 παλαίφατον τέλεσσεν.
 ἰδοῖσα δ' ὄξει' Ἐριννὺς
 ἔπεφνέ οἱ σὺν ἀλλалоφονία γένος ἀρήιον—

'—from the day when his doomed son met Laüs and killed him, and accomplished the word given aforetime at Pytho. But the swift Erinnyes beheld it, and slew his warlike sons, each by the other's sword.'

Here the Fury is represented as destroying the sons in direct retribution for the parricide, not in answer to the imprecation of Oedipus. A fragment of Pindar alludes to the riddle of the Sphinx, and he uses 'the wisdom of Oedipus' to denote counsel wrapped in dark sayings,—since the skill which solves riddling speech can weave it¹.

§ 5. The logographers could not omit the story of Oedipus in a systematic treatment of the Theban myths. Hellanicus of Mitylene (circ. 450 B.C.) is mentioned by the scholiast on the *Phoenissae* (61) as agreeing with Euripides in regard to the self-blinding of Oedipus. The contemporary Pherecydes of Leros (usually called 'Athenian' since Athens was his home) treated the legends of Thebes in the fifth of ten books forming a comprehensive survey of Greek tradition. According to him, Iocasta bore two sons to Oedipus, who were slain by the Minyae: but, as in the *Oedipodeia*, his second wife Euryganeia bore Eteocles and Polyneices, Antigone and Ismene. This seems to be the earliest known version which ascribes issue to the marriage of Iocasta with Oedipus.

¹ Pind. fr. 62 ἀνιγμα παρθένου | ἐξ ἀγριῶν γνάθων: *Pyth.* 4. 263 τὰν Οἰδιπόδα σοφίαν.

II.

The legend as handled by the dramatists.

§ 1. However incomplete this sketch may be relatively to the materials which existed in the early part of the fifth century B.C., it may at least serve to suggest the general conditions under which Tragedy entered on the treatment of the subject. The story of Oedipus, defined in its main features by a tradition older than the *Odyssey*, had been elaborated in the epics of later poets and the prose of chroniclers. There were versions differing in detail, and allowing scope for selection. While the great outlines were constant, minor circumstances might be adapted to the dramatist's chosen view.

Aeschylus, Sophocles, and Euripides agree in a trait which does not belong to any extant version before theirs. Iocasta, not Euryganeia, is the mother of Eteocles and Polyneices, Antigone and Ismene. They agree also in connecting the doom of the two brothers with a curse pronounced by Oedipus. Neither the scanty fragments which alone represent the *Oedipus* of Euripides, nor the hints in the *Phoenissae*, enable us to determine the distinctive features of his treatment. With regard to Aeschylus, though our knowledge is very meagre, it suffices at least to show the broad difference between his plan and that of Sophocles.

§ 2. Aeschylus treated the story of Oedipus as he treated the story of Agamemnon. Oedipus became the foremost figure of a trilogy which traced the action of an inherited curse in the house of Labdacus, even as the *Oresteia* traced the action of such a curse in the house of Pelops. That trilogy consisted of the *Laius*, the *Oedipus*, and the extant *Seven against Thebes*; the satyric drama being the *Sphinx*. From the *Laius* only a few words remain; from the *Oedipus*, three verses; but some general idea of the *Oedipus* may be gathered from a passage in the *Seven against Thebes* (772—791). Oedipus had been pictured by Aeschylus, as he is pictured by Sophocles, at the height of fame and power. He who had delivered Thebes from 'the devouring pest' (*τὴν ἀπναξάνθηραν κῆρα*) was admired by all Thebans as the first of men. 'But when, hapless one, he came to knowledge of his ill-starred marriage, impatient of his pain, with frenzied heart he wrought a twofold ill': he blinded himself, and called down on his sons this curse, that one day they should divide their heritage with the sword. 'And now I tremble lest the swift Erinnyes bring it to pass.'

Hence we see that the *Oedipus* of Aeschylus included the imprecation of Oedipus upon his sons. This was essential to the poet's main purpose, which was to exhibit the continuous action of the Erinnyes in the house. Similarly the *Laius* doubtless included the curse called down on Laius by Pelops, when bereft by him of his son Chrysippus. The true climax of the Aeschylean *Oedipus* would thus have consisted, not in the discovery alone, but in the discovery followed by the curse. And we may safely infer that the process of discovery indicated in the *Seven against Thebes* by the words ἐνεί δ' ἀπίφρων | ἐγένετο...γάμων (778) was not comparable with that in the play of Sophocles. It was probably much more abrupt, and due to some of those more mechanical devices which were ordinarily employed to bring about a 'recognition' on the stage. The *Oedipus* of Aeschylus, however brilliant, was only a link in a chain which derived its essential unity from 'the mindful Erinnyes.'

§ 3. The *Oedipus Tyrannus* of Sophocles was not part of a trilogy, but a work complete in itself. The proper climax of such a work was the discovery, considered in its immediate effects, not in its ulterior consequences. Here the constructive art of the dramatist would be successful in proportion as the discovery was naturally prepared, approached by a process of rising interest, and attended in the moment of fulfilment with the most astounding reversal of a previous situation. In regard to the structure of the plot, this is what Sophocles has achieved. Before giving an analysis of his plot, we must notice two features of it which are due to his own invention.

(1) According to previous accounts, the infant Oedipus, when exposed on Mount Cithaeron, had been found by herdsmen, and reared either in Southern Boeotia, or at Sicyon, a place associated with the worship of the Eumenides. Sophocles makes the Theban herd of Laius give the babe to the herd of Polybus, king of Corinth, who rears it as his own. Thus are prepared the two convergent threads of evidence which meet in the final discovery. And thus, too, the belief of Oedipus concerning his own parentage becomes to him a source, first of anxiety, then of dread, then of hope—in contrast, at successive moments, with that reality which the spectators know.

(2) The only verses remaining from the *Oedipus* of Aeschylus show that in that drama Oedipus encountered and slew Laius at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea. At the ruins of this place Pausanias saw 'a grove of Demeter

and Persephone¹. It appears to have been sacred also to those other and more terrible goddesses who shared with these the epithet of *πότνιαι*,—the Eumenides (*ποτνιαδες θεαι*, Eur. *Or.* 318). For the purpose of Aeschylus, no choice of a scene could have been more fitting. The father and son, doomed by the curse in their house, are brought together at a spot sacred to the Erinyes:—

ἐπήμεν τῆς ὁδοῦ τροχίλατον
 σχιστῆς κελύθου τριάδον, ἐνθα συμβολὰς
 τριῶν κελεύθων Ποτνιαδων ἡμείβομεν².

‘We were coming in our journey to the spot from which three high-roads part, where we must pass by the junction of triple ways at Potniae.’

But for Sophocles this local fitness did not exist. For him, the supernatural agency which dominates the drama is not that of the Furies, but of Apollo. He transfers the scene of the encounter from the ‘three roads’ at Potniae to the ‘three roads’ near Daulia³ in Phocis. The ‘branching ways’ of Potniae can no longer be traced. But in the Phocian pass a visitor can still feel how the aspect of nature is in unison with the deed of which Sophocles has made it the theatre⁴. This change of locality has something more than the significance of a detail. It symbolises the removal of the action from the control of the dark Avenging Powers to a region within the influence of that Delphian god who is able to disclose and to punish impurity, but who will also give final rest to the wanderer, final absolution to the weary mourner of unconscious sin.

§ 4. The events which had preceded the action of the *Oedipus Tyrannus* are not set forth, after the fashion of Euripides, in a formal prologue. They have to be gathered from incidental hints in the play itself. It is an indispensable aid to the full comprehension of the drama that we should first connect these hints into a brief narrative of its antecedents as imagined by Sophocles.

Laius, king of Thebes, being childless, asked the oracle of Apollo at Delphi whether it was fated that a son should be born to him. The answer was, ‘I will give thee a son, but it is doomed that thou leave the sunlight by the hands of thy child: for thus hath spoken Zeus, son of Cronus, moved by the dread

¹ ἄλσος Δήμητρος καὶ Κόρης, 9. 8. 1.

² Aesch. fr. 167 (Nauck).

³ *Daulis* was the Homeric form of the name, *Daulia* the post-homeric (Strabo 9. 423).

⁴ See the note on verse 733.

curse of Pelops, whose own son (Chrysippus) thou didst snatch from him; and he prayed all this for thee.' When a son was indeed born to Laius of Iocasta his wife, three days after the birth he caused it to be exposed in the wilds of Mount Cithaeron. An iron pin was driven through the feet of the babe, fastening them together,—that, if perchance it should live to be found by a stranger, he might have the less mind to rear a child so maimed; from which maiming the child was afterwards called *Oedipus*¹.

The man chosen to expose the babe received it from the hands of the mother, Iocasta herself, with the charge to destroy it. This man was a slave born in the house of Laius, and so belonging to the class of slaves whom their masters usually treated with most confidence. He was employed in tending the flocks of Laius on Mount Cithaeron, where they were pastured during the half-year from March to September.

In the glens of Cithaeron he had consorted with another herdsman, servant to Polybus, king of Corinth. Seized with pity for the babe, the Theban gave it to this herdsman of Polybus, who took it to Corinth. Polybus and his wife Meropè were childless. They reared the child as their own; the Corinthians regarded him as heir to the throne; and he grew to man's estate without doubting that he was the true son of the Corinthian king and queen.

But one day it chanced that at a feast a man heated with wine threw out a word which sank into the young prince's mind; he questioned the king and queen, whose resentment of the taunt comforted him; yet he felt that a whisper was creeping abroad; and he resolved to ask the truth from Apollo himself at Delphi. Apollo gave him no answer to the question touching his parentage, but told him these things—that he was doomed to slay his father, and to defile his mother's bed.

He turned away from Delphi with the resolve never again to see his home in Corinth; and took the road which leads eastward through Phocis to Boeotia.

At that moment Laius was on his way from Thebes to Delphi, where he wished to consult the oracle. He was not escorted by the usual armed following of a king, but only by four attendants. The party of five met Oedipus at a narrow place near the 'Branching Roads' in Phocis; a quarrel occurred; and Oedipus slew Laius, with three of his four attendants. The fourth escaped, and fled to Thebes with the tale that *a band of robbers* had fallen upon their company. This sole survivor was

¹ The incident of the pierced feet was evidently invented to explain the name *Oιδίπους* ('Swellfoot,' as Shelley renders it). In v. 397 ὁ μὴδὲρ εἶδος *Oιδίπους* suggests a play on *οἶδα*.

the very man who, long years before, had been charged by Laius and Iocasta to expose their infant son on Cithaeron.

The Thebans vainly endeavoured to find some clue to the murder of Laius. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semelè—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion; who sat on a hill near Thebes (the *Φίξελον ὄρος*), and chanted a riddle. ‘What is the creature which is two-footed, three-footed, and four-footed; and weakest when it has most feet?’ Every failure to find the answer cost the Thebans a life. Hope was deserting them; even the seer Teiresias had no help to give; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word *man*: the Sphinx hurled herself from a rock; and the grateful Thebans gave the vacant throne to their deliverer as a free gift. At the same time he married Iocasta, the widow of Laius, and sister of Creon son of Menoœceus.

The sole survivor from the slaughter of Laius and his company was at Thebes when the young stranger Oedipus ascended the throne. The man presently sought an audience of the queen Iocasta, knelt to her, and, touching her hand in earnest supplication, entreated that he might be sent to his old occupation of tending flocks in far-off pastures. It seemed a small thing for so old and faithful a servant to ask; and it was readily granted.

An interval of about sixteen years may be assumed between these events and the moment at which the *Oedipus Tyrannus* opens. Iocasta has borne four children to Oedipus: Eteocles, Polyneices, Antigone, Ismene. Touches in the closing scene of the play forbid us to suppose that the poet imagines the daughters as much above the age of thirteen and twelve respectively. Oedipus has become thoroughly established as the great king, the first of men, to whose wisdom Thebans turn in every trouble.

And now a great calamity has visited them. A blight is upon the fruits of the earth; cattle are perishing in the pastures; the increase of the womb is denied; and a fiery pestilence is ravaging the town. While the fumes of incense are rising to the gods from every altar, and cries of anguish fill the air, a body of suppliants—aged priests, youths, and children—present themselves before the wise king. He, if any mortal, can help them. It is here that the action opens.

§ 5. The drama falls into six main divisions or chapters. The following analysis exhibits in outline the mechanism of the plot, which deserves study.

I. *Prologue*: 1—150. Oedipus appears as the great prince whom the Thebans rank second only to the gods. He pledges

himself to relieve his afflicted people by seeking the murderer of Laius.

Parodos: 151—215. The Chorus bewail the pestilence and invoke the gods.

II. *First Episode*: 216—462. Oedipus publicly invokes a solemn curse upon the unknown murderer of Laius. At Creon's suggestion he sends for the seer Teiresias, who refuses to speak, but finally, stung by taunts, denounces Oedipus himself as the slayer.

First Stasimon: 463—512. The Chorus forebode that the unknown murderer is doomed; they refuse to believe the unproved charge brought by the seer.

III. *Second Episode*: 513—862. Creon protests against the suspicion that he has suborned Teiresias to accuse Oedipus. Oedipus is unconvinced. Iocasta stops the quarrel, and Creon departs. Oedipus then tells her that he has been charged with the murder of Laius. She replies that he need feel no disquietude. Laius, according to an oracle, was to have been slain by his own son; but the babe was exposed on the hills; and Laius was actually slain by robbers, at the meeting of three roads.

This mention of *three roads* (v. 716) strikes the first note of alarm in the mind of Oedipus.

He questions her as to (1) the place, (2) the time, (3) the person and the company of Laius. All confirm his fear that he has unwittingly done the deed.

He tells her his whole story—the taunt at Corinth—the visit to Delphi—the encounter in Phocis. But he has still one hope. The attendant of Laius who escaped spoke of *robbers*, not of one robber.

Let this survivor—now a herdsman—be summoned and questioned.

Second Stasimon: 863—910. The Chorus utter a prayer against arrogance—such as the king's towards Creon; and impiety—such as they find in Iocasta's mistrust of oracles.

IV. *Third Episode*: 911—1085. A messenger from Corinth announces that Polybus is dead, and that Oedipus is now king designate. Iocasta and Oedipus exult in the refutation of the oracle which had destined Oedipus to slay his sire.

But Oedipus still dreads the other predicted horror—union with his mother.

The messenger, on learning this, discloses that Polybus and Meropè were not the parents of Oedipus. The messenger himself, when a herdsman in the service of Polybus, had found the infant Oedipus on Cithaeron, and had brought him to

Corinth. Yet no—not *found* him; had *received* him from another herdsman (v. 1040).

Who was this other herdsman? The Corinthian replies:—He was said to be one of the people of Laius.

Iocasta implores Oedipus to search no further. He answers that he cares not how lowly his birth may prove to be—he will search to the end. With a cry of despair, Iocasta rushes away.

Third Stasimon: 1086—1109. The Chorus joyously foretell that Oedipus will prove to be a native of the land—perchance of seed divine.

V. *Fourth Episode*: 1110—1185. The Theban herdsman is brought in¹.

‘There,’ says the Corinthian, ‘is the man who gave me the child.’ Bit by bit, the whole truth is wrung from the Theban. ‘The babe was the son of Laius; the wife of Laius gave her to me.’ Oedipus knows all, and with a shriek of misery he rushes away.

Fourth Stasimon: 1186—1222. The Chorus bewail the great king’s fall.

VI. *Exodus*: 1223—1530. A messenger from the house announces that Iocasta has hanged herself, and that Oedipus has put out his eyes. Presently Oedipus is led forth. With passionate lamentation he beseeches the Chorus of Theban Elders to banish or slay him.

Creon comes to lead him into the house. Oedipus obtains from him a promise of care for his young daughters; they are presently brought to their father, who takes what he intends to be a last farewell. For he craves to be sent out of the land; but Creon replies that Apollo must pronounce.

As Creon leads Oedipus within, the Chorus speak the closing words: No mortal must be called happy on this side death.

With reference to the general structure of the plot, the first point to observe is the skill with which Sophocles has managed those two threads of proof which he created by his invention of the second herdsman.

We have:—

(1) The thread of evidence from the reported statement of the Theban herdsman as to the *place* of the murder, in con-

¹ The original object of sending for him had been to ask,—‘Was it the deed of several men, or of one?’—a last refuge. But he is not interrogated on that point. Voltaire criticised this as inconsistent. It is better than consistent; it is natural. A more urgent question has thrust the other out of sight.

nection with Iocasta's statement as to the time, the person of Laius, and the retinue. This tends to show that Oedipus has slain Laius—*being presumably in no wise his kinsman*. The proof of Oedipus having slain Laius is so far completed at 754 (*αἰαῖ, τὰδ' ἤδη διαφανῆ*) as to leave no longer any moral doubt on the mind of Oedipus himself.

(2) The thread of evidence from the Corinthian, showing, in the first instance, that Oedipus is *not* the son of Polybus and Merope, and so relieving him from the fear of parricide and incest. Hence the confident tone of Oedipus (1076 ff.), which so powerfully contrasts with the despair of Iocasta: *she* has known the worst from v. 1044.

(3) The convergence of these two threads, when the Theban herdsman is confronted with the Corinthian. This immediately follows the moment of relief just noticed. It now appears that the slayer of Laius has *also* committed parricide and incest.

III.

Aristotle's criticisms of the play.

The frequent references of Aristotle to the *Oedipus Tyrannus* indicate its value for him as a typical masterpiece, though the points for which he commends it concern general analysis of form, not the essence of its distinctive excellence. The points are these:—

1. The 'recognition' (*ἀναγνώρισις*) is contrived in the best way; *i. e.*, it is coincident with a reversal of fortunes (*περιπέτεια*).

2. This reversal is peculiarly impressive, because the Corinthian messenger had come to bring tidings of the honour in store for Oedipus.

3. Oedipus is the most effective kind of subject for such a reversal, because he had been (*a*) great and glorious, (*b*) *not* preeminently virtuous or just, (*c*) and, again, one whose reverses are not due to crime, but only to unconscious error.

4. The story is told in such a manner as to excite pity and terror by hearing without seeing (as in regard to the exposure of the child, the killing of Laius, the death of Iocasta).

5. If there is any improbability in the story, this is not in the plot itself (*ἐν τοῖς πράγμασι*), but in the supposed antecedents (*ἔξω τῆς τραγῳδίας*).

In this last comment, Aristotle indicates a trait which is certainly open to criticism—the ignorance of Oedipus as to the

story of Laius. He knows, indeed, the name of his predecessor—though Creon does not think it unnecessary to remind him of the name (103). He also knows that Laius had met a violent death: but he does not know whether this had befallen at Thebes, or in its neighbourhood, or abroad (109—113). Nor does he know that Laius was reported to have been slain by robbers, and that only one of his followers had escaped (116—123): and he asks if no search had been made at the time (128, 566). Iocasta, who has now been his wife for many years, tells him, as if for the first time, the story of the oracle given to Laius, and he tells her the story of his own early fortunes—though here we need not press the fact that he even names to her his Corinthian parents: that may be regarded as merely a formal preface to a connected narrative. It may be conceded that the matters of which Oedipus is supposed ignorant were themes of which Iocasta, and all the persons about the new king, might well have been reluctant to speak. Still it is evident that the measure of past reticence imagined, both on their part and on his, exceeds the limit of verisimilitude. The true defence of this improbability consists in frankly recognising it. Exquisite as was the dramatic art exercised within the scope of the action (*ἐν τοῖς πράγμασι*), this art was still so far naïve as to feel no offence at some degree of freedom in the treatment of that which did not come within the framework,—of that which, in Aristotle's phrase, lay 'outside the piece,' *ἔξω τῆς τραγῳδίας*. It is as if a sculptor neglected to remove some roughness of support or environment which, he felt, would not come into account against the effect of a highly finished group.

IV.

Other plays on the subject.

Besides Aeschylus, Sophocles and Euripides, many other poets, both ancient and modern, have written on the subject of the Theban legend. It was one of a few which the Greek dramatists were never tired of handling, and some eight or nine tragedies entitled *Oedipus* are known by the names of their authors, though by nothing else. The name of one comedy and a fragment of another have also come down to us. Julius Caesar, like the younger Pitt, was a precocious dramatist, and Oedipus was his theme. The self-blinded Oedipus was a part which Nero loved to act, and the last public recitation which he

ever gave, we are told, was in this character. The Greek verse at which he stopped is on record: whose it was, we know not¹. Seneca wrote an *Oedipus* which might be described as a rhetorical abridgment of the Sophoclean plot, effacing its finer moral traits, and adding some incidents of a 'sensational' kind. The list is completed by Corneille's *Oedipe*, produced in Paris in 1657; Dryden's *Oedipus*, published twenty-two years later; Voltaire's *Oedipe*, first played in 1718².

¹ οκτρῶς θανέειν μ' ἄνωγε στυγαίος πατήρ. Sueton. *Nero*, 46.

² For a detailed criticism of the characters of the *Oedipus Rex*, as well as of the dramas of Seneca, Corneille, Dryden and Voltaire, the reader is referred to the larger edition, *Intro.* pp. xxviii ff.

TEXT.

The text follows the editor's recension, as exhibited in the larger edition (where see pp. liii ff.). In the present edition all the more important emendations or conjectures are noticed in the commentary.

L = the 'Laurentian' (or 'Medicean') MS. of Sophocles, codex 32. 9 in the Mediceo-Laurentian Library at Florence. It was written at Constantinople in the early part of the 11th century, and is our oldest, as well as best, authority for the text of Sophocles.

Next to L, the most important MS. of Sophocles is A, = codex 2712 in the National Library at Paris, of the 13th century. Almost all other known MSS. of Sophocles are later than the 13th century.

Conjectural emendations of the text are indicated by spaced type, thus—*προῦφηνεν*.

When a word has been conjecturally supplied in order to fill up a *lacuna* in the text, it is marked thus—*<ἄκρον>*.



METRICAL ANALYSIS.


INTRODUCTORY.

A SYLLABLE of speech, like a note of music, has three conditions of utterance: (1) *length of tone*, (2) *strength of tone*, (3) *height of tone*.

(1) *Length of tone*—according as the voice dwells a longer or shorter time on the syllable—is the affair of *Quantity*. A ‘short’ syllable, as distinguished from a ‘long,’ is one which is pronounced in a shorter time. (2) *Strength of tone*—according to the stronger or weaker ‘beat,’ *ictus*, which the voice gives to the syllable—is the affair of *Rhythm*. ‘Rhythm’ is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger ictus than any other. (3) *Height of tone*—according as the voice has a higher or lower pitch—is the affair of *Accent*.

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in *Metre*; and II. *Rhythm*.

I. *Metre*. § 1. In Greek verse, the short syllable, denoted by \sim , is the unit of measure, and is called ‘a time’ (Lat. *mora*): a long syllable, $-$, has twice the value of a short; so that $--$ is a foot of ‘three times.’ The short syllable has the musical value of a quaver  or $\frac{1}{8}$ note (*i.e.* eight of which make \square). The long syllable has therefore the value of  or a $\frac{1}{4}$ note.

§ 2. As in music  signifies that the $\frac{1}{4}$ note has been made one-half as long again (*i.e.* $\frac{1}{4} + \frac{1}{8} = \frac{3}{8}$), so in Greek verse the long syllable could be prolonged by a pause, and made equal to *three* short syllables. When it has this value, instead of $-$ we write \perp .

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the

thesis. When a long syllable forms the *arsis* of a measure, it can have the value of even *more* than three short syllables. When it becomes equivalent to *four* (= ♩ , a $\frac{1}{2}$ note), it is written thus, ⏏ . When to *five* (= ♩♩ , $\frac{5}{8}$ note), thus, ⏏ .

§ 4. When the long syllable (written ⏏) is made equal to *three* short, it can be used, alone, as a metrical substitute for a whole foot of three short 'times,' viz. for $--$ (trochee), $---$ (iambus), or $---$ (tribrach). So, when (written ⏏) it has the value of *four* short, it can represent a whole foot in $\frac{4}{3}$ ($\frac{1}{3}$) measure, viz. $---$ (dactyl), $---$ (anapaest), or $--$ (spondee). And so ⏏ can replace any $\frac{4}{3}$ measure, as $---$, $---$, $---$, $---$ (paeons), $---$, $---$ (bacchii). This representation of a *whole foot* by one prolonged syllable is called *syncope*, and the foot itself is 'a *syncopated* trochee,' &c.



§ 5. When two short syllables are used, by 'resolution,' for a long one (♩♩ for ♩) this is denoted by = . Conversely the sign = means that one long syllable is used, by 'contraction,' for two short ones.

§ 6. An 'irrational syllable' (*συλλαβὴ ἄλογος*) is one which has a *metrical* value to which its actual *time-value* does not properly entitle it. The most frequent case is when a long stands for a short in the thesis of a foot, which is then 'an irrational foot.' The irrational syllable is marked $>$. Thus in the trochaic verse (*O. T.* 1524), $\bar{\omega} \bar{\pi}\bar{\alpha}\bar{\rho} | \bar{a}s \theta\eta\beta|\eta s$, the syllable $\theta\eta$ is irrational, and $as \theta\eta\beta$ is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where $---$ is replaced by an apparent $---$ (written $--->$), or $--$ by an apparent $--$ (written $-->$). In a metrical scheme \geq means that a long syllable is admitted as an irrational substitute for a short one.





§ 7. When a dactyl takes the place of a trochee, it is called a *cyclic* dactyl, and written $---$. The true dactyl ($---$) = ♩♩♩ ; the cyclic = ♩♩♩ : *i.e.* the long syllable loses $\frac{1}{4}$ of its value, and the first short loses $\frac{1}{2}$, so that we have $\frac{1\frac{1}{2}}{8} + \frac{1}{8} + \frac{1}{8} = \frac{3}{8}$. So the cyclic anapaest, $---$, can replace an iambus.

§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the *anacrusis* (*ἀνάκρουσις*, 'upward beat'). It can never be longer than the thesis of the measure, and is seldom less. Thus, before $--$, the anacrusis would properly be \sim (for which an irrational

syllable > can stand). Before ---, it would be ~ or -. The anacrusis is divided from the verse by three vertical dots :

§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter ω is printed over the syllables *στώλος* which form the anacrusis. This means that they have not the full value of ~ or two $\frac{1}{8}$ notes () , but only of two $\frac{1}{16}$ notes ().

§ 10. *Pauses*. The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse *νῦν δ' ἐπὶ κέκλυμένῃ* ~ is incomplete. The lacking syllables ~ are represented by a pause. The signs for the pause, according to its length, are as follows :—

A pause equal to ~	is denoted by	Λ	, musically	
”	”	-	”	$\overline{\Lambda}$, ” 
”	”	~	”	$\overline{\overline{\Lambda}}$, ” 
”	”	--	”	$\overline{\overline{\overline{\Lambda}}}$, ” 

II. *Rhythm*. § 11. Metre having supplied feet determined by quantity, Rhythm combines these into groups or ‘sentences’ determined by ictus. Thus in verse 151, *δ Διὸς ἀδυσπέσ φάτι*, || *τίς ποτε τᾶς πολυχρύσου*, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on *δ*, the second to the chief ictus on *τίς*. Such a rhythmical *κῶλον* or sentence almost always consists of feet equal to each other. The end of a sentence is denoted by the sign ||.

§ 12. Rhythmical *sentences* are again combined in the higher unity of the rhythmical *period*. Here the test of unity is no longer the presence of a chief ictus on one syllable, but the accurate correspondence with each other of the sentences which the period comprises. The period is seen to be such by the fact that it is neither less nor more than an artistic and symmetrical whole.

§ 13. In the choric type of lyrics, which Tragedy uses, we find, as in other Greek lyric types, the rhythmical sentence and period. Their correspondence is subordinate to that of strophe and antistrophe. Each strophe contains usually (though not necessarily) more than one rhythmical period. Each period of the strophe has its rhythmical counterpart in a period of the antistrophe. And, within each period, the rhythmical ‘sentences’ (*κῶλα*) accurately correspond with each other.

§ 14. In the choric dance which accompanied the choric song, the *antistrophe* brought the dancer back to the position from which, at the beginning of the *strophe*, he set out. Hence the necessity for strict metrical correspondence, *i. e.* for equal duration in time. When any part of a choric song is non-antistrophic, this means that, while that part was being sung, the dancers stood still. A non-antistrophic element could be admitted in any one of three forms: viz. (1) as a verse prefixed to the first strophe—a 'proöde' or *prélude*, τὸ προφδικόν, ἡ προφδός, denoted by πρ.: (2) as a verse inserted between strophe and antistrophe—a 'mesode' or *interlude*, τὸ μεσφδικόν, ἡ μεσφδός: (3) as a verse following the last antistrophe—an 'epode' or *postlude*, τὸ ἐπφδικόν, ἡ ἐπφδός¹.

During the pause at the end of a verse in a choric ode of Tragedy, the dance and song momentarily ceased; but instrumental music probably filled the brief interval. Such pauses correspond no less exactly than the other rhythmical divisions.

We will now see how these principles are exemplified in the lyrics of the *Oedipus Tyrannus*.

I. Parodos, vv. 151—215.

FIRST STROPHE.

(I., II., denote the *First* and *Second Rhythmical Periods*. The sign || marks the end of a *Rhythmical Sentence*; ¶ marks that of a *Period*.)

- I. 1. ω̄ διος | ᾱδυσ̄ | ε̄ς φᾱτι || τις πο̄τε | τας πολυ | χρυσου ||
 2. πῡ : θωνος | αγλα | ᾱς εβ̄ | ᾱς λ̄ ||
 3. θη̄βας | εκτεταμ̄ | αι φο̄βερ̄ || αν̄ φρενα | δειμᾱτι | παλλων ||
 4. ῑ : η̄ιε | δᾱλιε | παι | αν̄ λ̄ ¶
- II. 1. ᾱμφι σοι | ᾱζομεν | ος̄ τῑ μοι | η̄ νεον̄ || η̄ περι | τελλομεν | αῑς ωρ̄ | αῑς παλιω̄ ||
 2. εξ̄ανυσ̄ | εῑς χρεος̄ | εῑπε μοι | ω̄ χρυσε̄ || ᾱς τεκνον̄ | ε̄λπιδος̄ | ᾱμβρο̄τε | φᾱμᾱ ¶

¹ Distinguish the masc. ὁ ἐπφδός, a refrain, esp. the epodic distichon as used by Archilochus and Horace.

- II. 1. ω τις α | λεξεται | ουτε γαρ | εκγονα ||
2. κλυτ : ασ χθονος | αυξεται | ουτε τοκ | οισιν ||
3. ι : η ι | ων καματ | ων ανεχ || ουσι γυν | ακ | εσ Λ ||
4. αλλ : ονδ αν | αλλ | ω προσιδ || οισ απερ | ευπτερον | ορων ||
5. κρεσσον α | μαμακετ | ου πυρος | ορμενον ||
6. ακτ : αν προς | εσπερ | ου | θεου Λ ||

I. *First Period*: 3 verses. The metrical basis of the rhythm is the *choree* (or 'trochee,' $\sim\sim$), for which the *cyclic dactyl* ($\sim\sim\sim$, see § 7) and *tribrach* ($\sim\sim\sim$) can be substituted. The rhythm itself is *logaoedic*¹. When chorees are arranged in ordinary *choreic* rhythm, the ictus of arsis is to that of thesis as 3 to 1 ($\dot{\sim}\sim$): when in *logaoedic*, as 3 to 2 ($\dot{\sim}\dot{\sim}$). The latter has a lighter and livelier effect.

Verses 1, 2, 3 contain each one rhythmical sentence of 4 feet; the series is therefore .4.4.4. When *two* rhythmical sentences of equal length correspond to each other, they form a 'stichic' period (*στιχος*, a line or verse); when, as here, *more than two*, they form a *repeated stichic period*.

II. *Second Period*: 6 verses. Metre, *dactylic*. Series: .4.4.33.33.4.4. As the groups are repeated in *reversed* order (unlike the 1st period of Strophe I.), the period is called a *palinodic-antithetic* period.

THIRD STROPHE.

- I. 1. αρ : εα τε | τον | μαλερον | ος || νυν α | χαλκος | ασπιδ | ων Λ ||
2. φλεγ : ει με | περιβο | ατος | αντι | αζ. | ων Λ ||
3. παλ : ισσυτ | ον δραμ | ημα | νωτισ | αι πατρ | ασ Λ ||
4. επ : ουρον | ειτ | εσ μεγ | αν || θαλαμον | αμφι | τριτ | ασ Λ ||

¹ The name *λογαοδικός*, 'prose-verse,' meant simply that, owing to the apparently lawless interchange of measures ($\sim\sim$, $\sim\sim\sim$, $\sim\sim\sim$, for $\sim\sim$) in this rhythm, the old metrists looked upon it as something intermediate between prose and verse. It should be borne in mind that the essential difference between choreic and logaoedic rhythm is that of *ictus*, as stated above.

- II. 1. εἶτ' : ἐς τὸν ἀπ' | ὄξενον | ὀρμ' | ὄν || θρηγκί | ὄν κλυδ' | ὄν | α Λ ||
 2. τελε' : εἰν γὰρ | εἰ τι | νυξ' ἀφ' | ἦ || τοῦτ' ἐπ' | ἦμαρ | ἐρχετ' | αἰ Λ ||
 3. τὸν : ὦ | τὰν | πυρφορ' | ὦν || ἀστραπ' | ἀν κρατ' | ἦ νεμ' | ὦν Λ ||
 4. ὦ : ζεῦ πατ' | ἐρ ὑπο' | σὼ φθισ' | ὄν κερ' | ἀνν' | ὦ Λ ||

I. *First Period*: 4 verses. Metre, *choreic*. Series: .44.6.6.44. A palinodic-antithetic period.




II. *Second Period*: 4 verses. Metre, *choreic*. Series: .44.44.44.6 (6=ἐπιφθικόν). To verse 4 nothing corresponds: *i.e.* it is an epode (§ 14), during the singing of which the dancers *stood still*. Since the group of sentences recurs in the same order *more than once*, the period is (not merely palinodic, but) a *repeated palinodic* period, with 'epode' or postlude.

II. First Stasimon, vv. 463—512.

FIRST STROPHE.

- I. 1. τῖς : ὄντιν | α | θεσπιεπ' | εἶα || δελφῖς | εἶπε | πετρ' | α Λ ||
 2. ἀρρητ' | ἀρρητ' | ὦν τελε' | σάντα || φωνί | αἰσί | χερσ' | ὦ Λ ||
- II. 1. ὦρ : α νῦ α | ἐλλαδ' | ὦν Λ ||
 2. ἔπκ' : ὦν σθεναρ' | ὦτερ | ὄν Λ ||
 3. φύγ' : α ποδα' | νῶμι | ἀν Λ ||
- III. 1. ἐροπλ' : ὄς γὰρ ἐπ' | αὐτὸν ἐπ' | ἐνθρῶσκ' | εἰ Λ ||
 2. πυρῖ : καὶ στεροπ' | αἰς ὁ δι' | ὄς γέρετ' | ἀς Λ ||
 3. δεῖν : αἰ δ' ἀμεπ' | ὄνται | κηρῆς | ἀναπλάκ' | ἦτ' | ὄε Λ ||

I. *First Period*: 2 verses. Rhythm, *logaoedic*, based on the choree. Series: .44.44. A palinodic period.

II. *Second Period*: 3 verses. Rhythm, the same. In v. 2, ω written over γενηε (see § 9) means that the time-value of the two syllables was here : i.e. os γενηε was not a true cyclic dactyl, = , but = . In the antistrophe the corresponding νοσφιζ is - > for - ~. Series: . 3 . 3 . 3. A repeated stichic period.

III. *Third Period*: 3 verses. Rhythm, the same. Series: . 4 . 4 . 6 (6 = ἐπιποδικόν). A stichic period with postlude. See Parod. Str. III. Per. II.

SECOND STROPHE.

- I. 1. δεινα μεν ουν | δεινα ταρασσ || ει σοφος οι | ωνοθητας ||
 2. ουτε δοκουντ | ουτ αποφασκ || οντ οτι λεξ | ω δ απορω ||
- II. 1. πετομ : αιδ ελπισω | ουτ ενθαδορ || ων ουτ οπισω | ω Λ ||
 2. τι γαρ : η λαβδακιδ | αις Λ ||
 3. η τω πολυβ | ου νεικος εκ | ειτ ουτε παρ || οιθεν ποτεγ | ωγ ουτε τα | νυν πω Λ ||
 4. εμαθ : ον προς οτ | ου δη βασαν || ιζων βασαν | ω Λ ||,
 5. επι : ταν επι | δαμον Λ ||
 6. φατω : ειμ οιδιποδ | α λαβδακιδ | αις επι || κουρος α | δηλων θανατ | ων Λ ||

I. *First Period*: 2 verses. Metre, *choriambic* (---). This measure suits passionate despair or indignation: here it expresses the feeling with which the Chorus hear the charge against their king. Series: . 2 2 . 2 2. Palinodic period.

II. *Second Period*: 6 verses. Metre, *ionic* (---~), an animated, but less excited, measure than the preceding choriambic. Series: . 2 2 . 2 . 3 3 . 2 2 . 2 . 3 3. Palinodic period.

III. First Kommos, vv. 649—697.

- I. πιθ : ου θελ | ησ | ας φρον | ης || ας ταν | αξ | λισσομ | αι Λ ||
 [Here follows an iambic dimeter.]
- II. τον : ουτε | πριν | νηπι | ον || νυν τ εν | ορκ || ω μεγ | αν κατ | αιδεσ | αι Λ ||
 [Here follows an iambic trimeter.]

- III. 1. $\overset{\sim}{\text{τον}} : \overset{\sim}{\text{εναγη}} \overset{\sim}{\text{φιλ}} | \overset{\sim}{\text{ον}} \overset{\sim}{\text{μη}} || \overset{\sim}{\text{ποτ}} \overset{\sim}{\text{εν}} \overset{\sim}{\text{αι}} \overset{\sim}{\text{τι}} | \overset{\sim}{\text{φ}} \overset{\sim}{\text{Λ}} ||$
 2. $\overset{\sim}{\text{συν}} : \overset{\sim}{\text{αφανε}} \overset{\sim}{\text{ι λογ}} | \overset{\sim}{\text{ωσα}} || \overset{\sim}{\text{τιμον}} \overset{\sim}{\text{βαλ}} | \overset{\sim}{\text{ειν}} \overset{\sim}{\text{Λ}} ||$

[Here follow two iambic trimeters.]

- IV. 1. $\overset{\sim}{\text{ου}} : \overset{\sim}{\text{τον}} | \overset{\sim}{\text{παντ}} | \overset{\sim}{\text{ων}} \overset{\sim}{\text{θε}} | \overset{\sim}{\text{ων}} \overset{\sim}{\text{θε}} | \overset{\sim}{\text{ον}} \overset{\sim}{\text{προμ}} | \overset{\sim}{\text{ον}} \overset{\sim}{\text{Λ}} ||$
 2. $\overset{\sim}{\text{αλι}} | \overset{\sim}{\text{ον}} \overset{\sim}{\text{επει}} | \overset{\sim}{\text{αθεος}} | \overset{\sim}{\text{αφίλος}} | \overset{\sim}{\text{οτι}} \overset{\sim}{\text{πυμ}} | \overset{\sim}{\text{α τον}} \overset{\sim}{\text{Λ}} ||$
 3. $\overset{\sim}{\text{ολ}} : \overset{\sim}{\text{οιμαν}} \overset{\sim}{\text{φρον}} | \overset{\sim}{\text{ησιν}} \overset{\sim}{\text{ει}} | \overset{\sim}{\text{τανθ}} \overset{\sim}{\text{εχω}} ||$
 4. $\overset{\sim}{\text{αλλ}} : \overset{\sim}{\text{α μοι}} \overset{\sim}{\text{δυσ}} | \overset{\sim}{\text{μορω}} \overset{\sim}{\text{γα}} | \overset{\sim}{\text{φθινουσα}} ||$
 5. $\overset{\sim}{\text{τρυχ}} : \overset{\sim}{\text{ει}} | \overset{\sim}{\text{ψυχ}} | \overset{\sim}{\text{αν ταδ}} | \overset{\sim}{\text{ει}} \overset{\sim}{\text{κακ}} | \overset{\sim}{\text{οις}} \overset{\sim}{\text{κακ}} | \overset{\sim}{\text{α}} ||$
 6. $\overset{\sim}{\text{προσ}} : \overset{\sim}{\text{αψ}} | \overset{\sim}{\text{ει}} | \overset{\sim}{\text{τοις}} \overset{\sim}{\text{παλ}} | \overset{\sim}{\text{αι τα}} | \overset{\sim}{\text{προς}} | \overset{\sim}{\text{σφων}} \overset{\sim}{\text{Λ}} ||$

I. *First Period*: 1 verse, *choreic*. Form of period: .44. A stichic period.

II. *Second Period*: 1 verse, *choreic*. The rhythmical sentence of 2 feet || *νυν τ εν ορκ* || which has nothing to correspond with it, and stands between the other 2 sentences, is a *μεσσηδός* or interlude. Series: .424. A stichic mesodic period consisting of 1 verse.

III. *Third Period*: 2 verses, each containing 2 *dochmiac* sentences; *i.e.* sentences in which are interchanged measures of unequal length: *viz.* the *bacchius* --- or ---~ (with *anacrusis*), and shortened *choree*, -Λ. *Dochmius* = *ποῦς δόχμιος*, 'oblique' foot. The period is palinodic.

IV. *Fourth Period*: 6 verses. Series: .6.6.3.3.6.6. In 3, 4, the metrical basis is the *pacon*, here in its primary form, the 'amphimacer' or 'cretic', ---, combined with another measure of the same time-value ($\frac{3}{8}$), the *bacchius* (~--- or ---~).

As only single sentences (not whole groups) are repeated, the period is not palinodic. The period is simply an *antithetic period*; the sentences corresponding in an *inverted* order.

- II. 1. $\begin{array}{cccccccccccc} \text{ει} & \text{μη} & \text{το} & \text{κερδος} & \text{κερδαν} & \text{ει} & \text{δικ} & \text{αι} & \text{ωσ} & \text{Λ} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
2. $\begin{array}{cccccccc} \text{και} & \text{των} & \text{α} & \text{σεπτων} & \text{ερξερ} & \text{αι} & \text{Λ} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
3. $\begin{array}{cccccccccccc} \text{η} & \text{των} & \text{α} & \text{θικτων} & \text{θιξερ} & \text{αι} & \text{ματ} & \text{αξ} & \text{ων} & \text{Λ} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
- III. 1. $\begin{array}{cccccccccccc} \text{τις} & \text{ετι} & \text{ποτ} & \text{εν} & \text{τοισδ} & \text{αν} & \text{ηρ} & \text{θε} & \text{ων} & \text{βελ} & \text{η} & \text{Λ} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
2. $\begin{array}{cccccccc} \text{ευξερ} & \text{αι} & \text{ψυχ} & \text{ασ} & \text{αμ} & \text{υνειν} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
3. $\begin{array}{cccccccc} \text{ει} & \text{γαρ} & \text{αι} & \text{τοι} & \text{αιδε} & \text{πραξεις} & \text{τιμι} & \text{αι} & \text{Λ} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
4. $\begin{array}{cccc} \text{τι} & \text{δει} & \text{με} & \text{χορ} & \text{ευειν} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim \end{array}$

I. *First Period*: 3 groups of 2 verses each. Rhythm, *logaedic*. Series: $\cdot 4 \cdot 4 \cdot 4 \cdot 4 \cdot 4 \cdot 4$. A repeated palinodic period.

II. *Second Period*: 3 verses. Rhythm, the same. Series: $\cdot 6 \cdot 4 \cdot 6$. Verse 2 is a mesode. A stichic mesodic period.

III. *Third Period*: 4 verses. Rhythm, the same. Verse 2 is a mesode: v. 4 is an epode. Series: $\cdot 6 \cdot 4 \cdot 6 \cdot 2$ ($2 = \text{ἐπ.}$). Stichic mesodic period, with postlude.

V. Third Stasimon (properly a Hyporcheme¹), vv. 1086—1109.

- I. 1. $\begin{array}{cccccccccccc} \text{ειπερ} & \text{εγ} & \text{ω} & \text{μαντις} & \text{ειμι} & \text{και} & \text{κατ} & \text{α} & \text{γνωμ} & \text{αν} & \text{ιδρ} & \text{ις} & \text{Λ} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
2. $\begin{array}{cccccccc} \text{ου} & \text{τον} & \text{ο} & \text{λυμπον} & \text{α} & \text{πειρων} & \text{ω} & \text{κιθ} & \text{αιρ} & \text{ων} & \text{Λ} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$
3. $\begin{array}{cccccccc} \text{†ουκ} & \text{εστ} & \text{η} & \text{ταν} & \text{αυρι} & \text{ον} & \text{†} & \text{παρσελ} & \text{ηρον} & \text{μηου} & \text{σε} & \text{γε} & \text{Λ} & \text{||} \\ \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim & \sim \end{array}$

¹ ὑπόρχημα, 'a dance-song,' merely denotes a melody of livelier movement than the ordinary στάσιμα of the tragic Chorus, and is here expressive of delight.

- II. 1. και πατρι | ω ταν | οιδιπ | ουν Λ ||
2. και τροφ | ον και | ματερ | αυξειν ||
3. και χορ | ευεσθ | αι προς | ημων || ως επι | ηρα φερ | οντα || τοις εμ |
οις τυρ | ανν | οις Λ ||
4. ι : ηι ε | φοιβε | σοι | δε Λ ||
5. ταυτ αρ | εστ | ει | η Λ ||

I. *First Period*: 3 verses. Rhythm, *logaedic*. If in the first sentence of v. 3 we adopt for the antistrophe Arndt's conjecture, ἡ σέ γ' εὐνάτειρά τις, then verses 1 and 3 have each 2 sentences of 4 feet, and verse 2 has 1 of 6 feet; *i.e.* .44.6.44. A palinodic period, with mesode. If, on the other hand, we should hold that ἡ σέ γέ τις θυγάτηρ represents the true *metre* (being corrupted from ἡ σέ γ' ἔφυσε πατήρ), and that οὐκ ἔσθ τὰν αὐρίων should be amended to τὰν ἐπιούσαν ἔσθ, the rhythmical correspondence of sentences would be different. The rhythmical division of verses 2 and 3 would then be:—

2. ου τον ο | λυμπον α | πειρ | ων || ω κιθ | αιρ | ων | ταν Λ ||
3. επι : ουσαν εσ | η | πανσελ | ηρον | μη ου σε | γε Λ ||

and v. 3 would be an epode, the form being: .44.44.6(6=ἐπ.). A palinodic period, with postlude.

II. *Second Period*: 5 verses. Rhythm, the same. Verses 1, 2, 4, 5 have each one sentence of 4 feet: v. 3 has 3 sentences, the first and third of 4 feet each, the second of 3 (the words *ὡς ἐπι ἡρα φέρουτα*). Series: .44.434.44.

Here, single sentences correspond in an *inverted* order, while the middle sentence of v. 3 has nothing corresponding to it, but forms a mesode or interlude. This is therefore a *mesodic period*. We need not add 'antithetic,' because, where more than two *single sentences* (and not groups) are arranged about a mesode, their arrangement is *normally* inverted.

VI. Fourth Stasimon, vv. 1186—1222.

FIRST STROPHE

(forming a single period).

1. ἰ | ὦ γένε | αἰ βροτ | ὦν Ἄ ||
2. ὠς υἷ | ἀσ ἰσα | και το | μη || δέν ζῶσ | ἀσ ἐναρ | ἰθμ | ὦ Ἄ ||
3. τις | γαρ τις ἀν | ἦρ πλε | ὦν Ἄ ||
4. τας εὔ | δαίμονι | ἀσ φερ | εἰ Ἄ ||
5. ἦ τοσ | οὔταν ὄσ | ὦν δοκ | εἰν Ἄ ||
6. και δοξ | ἀντ ἀπο | κλιν | αἰ Ἄ ||
7. τῶν : σὸν | τοι παρα | δειγμ ἐχ | ὦν Ἄ ||
8. τῶν : σὸν | δαίμονα | τὸν σὸν | ὦ || τλαμον | οἰδιποδ | ἀ βροτ | ὦν Ἄ ||
9. οὐ | δέν μακαρ | ἰξ | ὦ Ἄ ||

Rhythm, *logaoedic*. Verse 1 contains 1 sentence of 4 feet: v. 2, 2 of 4 feet each: v. 3, 1 of 4 feet; to which answer respectively vv. 7, 8, 9. Verses 4, 5, 6 also contain each 1 sentence of 4 feet, v. 4 answering to v. 6, and v. 5 forming a mesode. The series .4.44.4., 4.4.4., 4.44.4. thus forms the period. Since the whole group, consisting of vv. 1, 2, 3, recurs once, the period is *palinodic*; since the sentences formed by vv. 4 and 6 are grouped about the interlude formed by v. 5, it is also *mesoödic*.

SECOND STROPHE.

- I. 1. τα : νιν δ ακ | οὐ | εἰν τις | ἀθλι | ὦτερ | ὄσ Ἄ ||
2. τις : ἀτ | αἰσ | ἀγρι | αἰσ τις | ἐν πον | οἰσ Ἄ ||
3. ξυν : οἶκος | ἀλλαγ | ἀ βι | οὐ Ἄ ||

- II. 1. $\bar{\iota} \mid \bar{\omega} \mid \bar{\kappa}\bar{\lambda}\bar{\epsilon}\bar{\iota}\bar{\nu}\bar{\omicron}\bar{\nu} \mid \bar{\omicron}\bar{\iota}\bar{\delta}\bar{\iota}\bar{\pi} \mid \bar{\omicron}\bar{\nu} \bar{\kappa}\bar{\alpha}\bar{\rho} \mid \bar{\alpha} \ \bar{\Lambda} \parallel$
 2. $\bar{\omega} \mid \bar{\mu}\bar{\epsilon}\bar{\gamma} \mid \bar{\alpha}\bar{\varsigma} \mid \bar{\lambda}\bar{\iota}\bar{\mu} \mid \bar{\eta}\bar{\nu} \ \bar{\Lambda} \parallel$
 3. $\bar{\alpha}\bar{\upsilon}\bar{\tau}\bar{\omicron}\bar{\varsigma} \mid \bar{\eta}\bar{\rho}\bar{\kappa}\bar{\epsilon}\bar{\omicron}\bar{\varsigma} \mid \bar{\epsilon}\bar{\nu} \ \bar{\Lambda} \parallel$
 4. $\bar{\pi}\bar{\alpha}\bar{\iota}\bar{\delta}\bar{\iota} \mid \bar{\kappa}\bar{\alpha}\bar{\iota} \mid \bar{\pi}\bar{\alpha} \mid \bar{\tau}\bar{\rho}\bar{\iota} \mid \bar{\theta}\bar{\alpha}\bar{\lambda}\bar{\alpha}\bar{\mu} \mid \bar{\eta}\bar{\pi}\bar{\omicron}\bar{\lambda} \mid \bar{\psi} \mid \bar{\pi}\bar{\epsilon}\bar{\omicron}\bar{\varsigma} \mid \bar{\epsilon}\bar{\iota}\bar{\nu} \ \bar{\Lambda} \parallel$
- III. 1. $\bar{\pi}\bar{\omega}\bar{\varsigma} \mid \bar{\pi}\bar{\omicron}\bar{\tau}\bar{\epsilon} \mid \bar{\pi}\bar{\omega}\bar{\varsigma} \mid \bar{\pi}\bar{\omicron}\bar{\theta} \mid \bar{\alpha}\bar{\iota} \mid \bar{\pi}\bar{\alpha}\bar{\tau}\bar{\rho} \mid \bar{\omega} \parallel \bar{\alpha}\bar{\iota} \mid \bar{\sigma} \mid \bar{\alpha}\bar{\lambda}\bar{\omicron}\bar{\kappa} \mid \bar{\epsilon}\bar{\varsigma} \mid \bar{\phi}\bar{\epsilon}\bar{\rho} \mid \bar{\epsilon}\bar{\iota}\bar{\nu} \mid \bar{\tau}\bar{\alpha}\bar{\lambda} \mid \bar{\alpha}\bar{\varsigma} \ \bar{\Lambda} \parallel$
 2. $\bar{\sigma}\bar{\iota}\bar{\gamma} \mid \bar{\epsilon}\bar{\delta}\bar{\upsilon}\bar{\nu} \mid \bar{\alpha} \mid \bar{\theta}\bar{\eta}\bar{\varsigma}\bar{\alpha}\bar{\nu} \mid \bar{\epsilon}\bar{\varsigma} \mid \bar{\tau}\bar{\omicron}\bar{\varsigma} \mid \bar{\omicron}\bar{\nu} \mid \bar{\delta}\bar{\epsilon} \ \bar{\Lambda} \parallel$

I. *First Period*: 3 verses. Rhythm, *choreic*. Series: .6.6.4 (4=ἐπ.). A stichic period, with postlude.

II. *Second Period*: 4 verses. Rhythm, the same. Series: .6.3.3.6. An antithetic period: see First Kommos, Per. IV.

III. *Third Period*: 2 verses. Rhythm, the same. Series: .4.4.6 (6=ἐπ.). A stichic period, with postlude.

VII. Second Kommos, vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

FIRST STROPHE

(forming a single period).

1. $\bar{\iota} \mid \bar{\omega} \mid \bar{\sigma}\bar{\kappa}\bar{\omicron}\bar{\tau} \mid \bar{\omicron}\bar{\nu} \ \bar{\Lambda} \parallel$
 2. $\bar{\nu}\bar{\epsilon}\bar{\phi} \mid \bar{\omicron}\bar{\varsigma} \mid \bar{\epsilon}\bar{\mu}\bar{\omicron}\bar{\nu} \mid \bar{\alpha}\bar{\pi}\bar{\omicron} \mid \bar{\tau}\bar{\rho}\bar{\omicron}\bar{\pi}\bar{\omicron}\bar{\nu} \mid \bar{\epsilon}\bar{\pi} \parallel \bar{\iota}\bar{\pi}\bar{\lambda}\bar{\omicron}\bar{\mu}\bar{\epsilon}\bar{\nu}\bar{\omicron}\bar{\nu} \mid \bar{\alpha} \mid \bar{\phi}\bar{\alpha}\bar{\tau}\bar{\omicron}\bar{\nu} \ \bar{\Lambda} \parallel$
 3. $\bar{\alpha} \mid \bar{\delta}\bar{\alpha}\bar{\mu}\bar{\alpha}\bar{\tau}\bar{\omicron}\bar{\nu} \mid \bar{\tau}\bar{\epsilon} \mid \bar{\kappa}\bar{\alpha}\bar{\iota} \mid \bar{\delta}\bar{\upsilon}\bar{\varsigma} \parallel \bar{\omicron}\bar{\upsilon}\bar{\rho}\bar{\iota}\bar{\sigma}\bar{\tau}\bar{\omicron}\bar{\nu} \mid \bar{\omicron}\bar{\nu} \ \bar{\Lambda} \parallel$

[Here follow four iambic trimeters.]

Rhythm, *dochmiac*: see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form $\bar{\nu}\bar{\iota}\bar{\nu}\bar{\nu}\bar{\nu} \mid \bar{\nu}\bar{\Lambda} \parallel$, by substitution either of $\bar{\nu}\bar{\nu}$ for $\bar{\nu}$,

or of > (an irrational syllable, *apparently* long) for ~, as in v. 3 of the antistrophe, κῆδεν̄ων. Verse 1 is a dochmiac used as a *prelude* (προφιδικόν), ω being prolonged to the time-value of --. Vv. 2, 3 have each 2 dochmiac sentences: *i. e.* . Doch (=προφιδ.). Doch Doch. Doch Doch. A palinodic period, with prelude.

SECOND STROPHE.

- I. 1. α : πολλων ταδ | ην α || πολλων φιλ | οι Λ ||
 2. ο : κακα κακα τελ | ων εμ || α ταδ εμα παθ | εα Λ ||
- II. ε : παισε δ | αυτο | χειρ νω | ουτις || αλλ εγ | ω | τλαμ | ων Λ ||
- III. 1. τι : γαρ εδει μ ορ | αν Λ ||
 2. οτ : ψγ ορ | ωντι | μηδεν | ην ιδ | ειω γλυκ | υ Λ ||
 3. ην : ταυθ οπ | ωσπερ | και συ | φης Λ ||
 4. τι : δητ εμ | οι | βλεπτον | η || στερκτον | η προσ | η γορ | ον Λ ||
 5. ετ : εστ ακ | ου | ειω | αδον | α φιλ | οι Λ ||
- IV. 1. απ : αγετ εκ τοπ | ων οτ || ι ταχιστ α | με Λ ||
 2. απ : αγετ ω φιλ | οι τον || μεγ ολεθρι | ον Λ ||
 3. τον : καταρατο | τατον ετ || ι δε και θε | οισ Λ ||
 4. εχθρ : οτατον βροτ | ων Λ ||

[Here follow two iambic trimeters.]

I. *First Period*: 2 verses. Rhythm, *dochmiac*. In verse 1 of the antistrophe we have ἀγρίας: observe that if we read απ' ἀγρίας, the dochmiac would have one ~ too much, and see note on v. 1350. In v. 2 of the antistrophe the MS. reading νομάδος is *impossible*, as the metre shows. φόνου, by resolution for -, as in the strophe, since the last syllable of a verse can be either long or short: see on Parod. Str. II. Per. I. v. 1, and cp. χορένειν, Stas. II. Str. II. Per. III. v. 4. Metre would admit ελαβέ μ' or ελαβεν, but not, of course, ελυσέ μ' or ελυσεν.

Each verse has 2 dochmiac sentences, *i.e.* . Doch Doch . Doch Doch . A palinodic period.

II. *Second Period*: 1 verse. Rhythm, *choreic*. Two sentences, each of 4 feet: *i.e.* . 4 4 . A stichic period.

III. *Third Period*: 5 verses. Rhythm, *choreic*, except in verse 1, which is a dochmiac, serving as prelude (*προφθικόν*).

Verse 2 has 1 sentence of 6 feet: v. 3, 1 of 4 feet: v. 4, 2 of 4 feet each: v. 5, 1 of 6 feet. The first of the 2 sentences in v. 4 forms a *mesode*; which can either (as here) begin a verse, or close it, or stand within it, or form a separate verse. Series: Doch (= *προφθ.*) . 6 . 4 . 4 (mesode) 4 . 6 . A mesodic period, with prelude. See Stas. III. Per. III.

IV. *Fourth Period*: 4 verses. Rhythm, *dochmiac*. Verses 1, 2, 3 have each two dochmiac sentences: v. 4 has one, which forms an epode: *i.e.* . Doch Doch . Doch Doch . Doch Doch . Doch (= *ἐπ.*). A repeated palinodic period, with postlude.

RELATIONS OF LYRIC FORM AND MATTER.

In the lyric parts of Tragedy, the poet was a composer, setting words to music. Words, music, and dance were together the expression of the successive feelings which the course of the drama excited in the Chorus, or typical spectator. It is obvious, then, that the choice of lyric rhythms necessarily had an ethical meaning, relative to the mood which in each case sought utterance. It is everywhere characteristic of Sophocles that he has been finely sensitive to this relation. So much, at least, moderns can see, however far they may be from adequately appreciating the more exquisite secrets of his skill. Without attempting minute detail, we may glance here at some of the chief traits in which this skill is exemplified by the lyrics of the *Oedipus Tyrannus*.

I. *PARODOS. First Strophe.* The Theban Elders are reverentially awaiting the message from Delphi, and solemnly entreating the gods for deliverance from their woes. With this mood the *dactylic* rhythm is in unison. The Greek dactylic measure was slow and solemn, the fitting utterance of lofty and earnest warning—as when oracles spoke—or, as here, of exalted faith in Heaven.

Second Strophe. Period I. The chores, in *logaoedic* rhythm, express the lively sense of personal suffering (*ἀνάριθμα γὰρ φέρω | πηματα*). Per. II. *Dactyls*, somewhat less stately

than those of the opening, again express trust in the gods who will banish the pest.

Third Strophe. *Choreic* rhythms of the strongest and most excited kind embody the fervid prayer that the Destroyer may be quelled by the Powers of light and health.

II. FIRST STASIMON. The doom has gone forth against the unknown criminal; and the prophet has said that this criminal is Oedipus. *First Strophe.* While the rhythm is *logaedic* throughout, the fuller measures of Period I. are suited to the terrible decree of Delphi; those of Per. II. to the flight of the outlaw; those of III. to the rapid pursuit, and, finally, to the crushing might, of the Avenger.

Second Strophe. Period I. The *choriambic* rhythm—the most passionate of all, adapted to vehement indignation or despair—interprets the intensity of emotion with which the Theban nobles have heard the charge against their glorious king. Period II. Passing to their reasons for discrediting that charge, the Chorus pass at the same time from the *choriambic* rhythm to the kindred but less tumultuous *ionic*, which is here (as we have seen) most skilfully linked on to the former.

III. THE FIRST KOMMOS, in its 3rd and 4th Periods, shows how *dochmiac* measures, and *paemonic* combined with *choreic*, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards *dochmiacs*, the SECOND KOMMOS (VII) also exhibits in a still more impressive manner.

IV. In the SECOND STASIMON, *logaedics* are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of THIRD STASIMON (V) speak for themselves.

VI. In the FOURTH STASIMON we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. *First Strophe.* It was a general rule that, when a verse was opened with a *syncope*, anacrusis must precede. By the *disregard* of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament:

ι | ω γεγε | αι βροτ | ων ^ ||. (See the musical rendering of this, Appendix, Note I, § 10, p. 284, large edition.) So, again, in the profoundly sorrowful conclusion drawn from the instance of

Oedipus, ουδ | εν μακαρ | ις | ω ^ ||. And, since his unhappy fate

is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The *Second Strophe*—reflecting on *particular aspects* of the king's destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader's own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember *what* the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.

ΣΟΦΟΚΛΕΟΥΣ
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΤΟ ΑΙΝΙΓΜΑ ΤΗΣ ΣΦΙΓΤΟΣ.

Ἔστι δίπουν ἐπὶ γῆς καὶ τετράπων, οὐ μία φωνή,
καὶ τρίπων ἀλλάσσει δὲ φωνὴν μόνον ὅσ' ἐπὶ γαίαν
έρπετὰ κινεῖται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὅπῳταν πλείστοισιν ἐρειδόμενον ποσὶ βαίῃη,
ἔνθα τάχος γυίοισιν ἀφαιρότατον πέλει αὐτοῦ.

Athenaeus 456 B introduces his quotation of the riddle thus : Καὶ τὸ τῆς Σφιγγὸς δὲ αἰνίγμα Ἀσκληπιάδης ἐν τοῖς Τραγωδομένοις τοιοῦτον εἶναι φησίν. Asclepiades of Tragilus in Thrace, a pupil of Isocrates, wrote (circ. 340 B.C.) a work called Τραγωδομένα ('Subjects of Tragedy') in six books, dealing with the legendary material used by the tragic poets, and their methods of treatment. The Αἰνίγμα, in this form, is thus carried back to at least the earlier part of the fourth century B.C.

ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Κλύθι καὶ οὐκ ἐθέλουσα, κακόπτερε Μούσα θανόντων,
φωνῆς ἡμετέρης σὸν τέλος ἀμπλακίης.
ἄνθρωπον κατέλεξας, ὃς ἦν ἰκα γαίαν ἐφέρειν,
πρῶτον ἔφν τετράπους νήπιος ἐκ λαγόνων
γῆραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει,
αὐχένα φορτίζων, γῆραϊ καμπτόμενος.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΔΙΠΟΥΣ.

ΙΕΡΕΥΣ.

ΚΡΕΩΝ.

ΧΟΡΟΣ γερόντων Θηβαίων.

ΤΕΙΡΕΣΙΑΣ.

ΙΟΚΑΣΤΗ.

ΑΓΓΕΛΟΣ.

ΘΕΡΑΠΩΝ Λαίου.

ΕΞΑΓΓΕΛΟΣ.

The *ικέται* in the opening scene (like the *προπομποί* at the close of the *Eumenides* of Aeschylus) would come under the general designation of a *παραχορήγημα*—which properly meant (not, of course, an ‘auxiliary chorus’ but) anything which the choragus provided *in supplement* to the ordinary requirements of a drama, and was specially applied to a fourth actor, according to Pollux 4. 110 *παραχορήγημα εἰ τέταρτος ὑποκριτὴς τὴ παραφθέγγαιτο*. The distribution of the parts among the three actors would be as follows:—

OEDIPUS, πρωταγωνιστής.

IOCASTA,

PRIEST OF ZEUS,

MESSENGER from the house (ἐξάγγελος),

SERVANT OF LAÏUS,

} δευτεραγωνιστής.

CREON,

TEIRESIAS,

MESSENGER from Corinth (ἄγγελος),

} τριταγωνιστής.

STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.

3. ἐπεισόδιον πρῶτον, 216—462.
4. στάσιμον πρῶτον, 463—512.

5. ἐπεισόδιον δεύτερον, 513—862, with κόμμος, 649—697.
6. στάσιμον δεύτερον, 863—910.

7. ἐπεισόδιον τρίτον, 911—1085.
8. στάσιμον τρίτον, 1086—1109.

9. ἐπεισόδιον τέταρτον, 1110—1185.
10. στάσιμον τέταρτον, 1186—1222.

11. ἕξοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of 'Acts'; but the *πάροδος* and the *στάσιμα* mark the conclusion of chapters in the action. The *Oedipus Tyrannus* falls into six such chapters.

The parts named above are thus defined by Aristotle (*Poet.* 12):—

1. πρόλογος = μέρος ὄλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, 'all that part of a tragedy which precedes the parodos' (or 'entrance' of the Chorus into the orchestra).
2. πάροδος = ἡ πρώτη λέξις ὄλου χοροῦ, 'the first utterance of the whole Chorus.'
3. ἐπεισόδιον = μέρος ὄλον τραγωδίας τὸ μεταξὺ ὄλων χορικῶν μελῶν, 'all that part of a tragedy which comes between whole choric songs.'
4. στάσιμον = μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, 'a song of the Chorus without anapaests or trochaics.' *στάσιμον* is 'stationary': *στάσιμον μέλος*, a song by the Chorus at its *station*—after it has taken up its place in the orchestra—as distinguished from the *πάροδος* or entrance-song.
5. ἕξοδος = μέρος ὄλον τραγωδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second *ἐπεισόδιον* form a short *κομμός*. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (*Poet.* 12) defines the *κομμός* as *θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς*, i.e. a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the *κομμός* on a larger scale is Soph. *El.* 121—250.

ΣΟΦΟΚΛΕΟΥΣ ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

[Scene:—Before the palace of Oedipus at Thebes. In front of the large central doors (βασιλειος θύρα) there is an altar; a smaller altar stands also near each of the two side-doors: see v. 16. Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics (χιτώνας) and cloaks (μάντια),—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The PRIEST OF ZEUS, a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants (πρόσποδοι), who place themselves on either side of the doors, OEDIPUS enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks.]

ΟΙΔΙΠΟΣ.

Ἦ ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή,
τίνας ποθ' ἔδρας τάσδε μοι θοάζετε

1—77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods' help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid.

1 νέα, last-born (not 'young,' for τέκνα includes the old men, v. 17), added for contrast with τοῦ πάλαι. Oedipus,—who believes himself a Corinthian (774)—marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp.

258 f. τροφή=θρέμματα (abstract for concrete): Eur. Cycl. 189 ἀρνῶν τροφαί=ἀρνες ἐκτεθραμμέναι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the δῶμα Καδμείων (v. 29).

2 ἔδρας. The word ἔδρα = 'posture,' here, as usu., sitting: when kneeling is meant, as Eur. Ph. 293 γογυπετεῖς ἔδρας προσπίτνωσ', 'I supplicate thee on my knees.' The suppliants are sitting on the steps (βάθρα) of the altars, on which they have laid the κλάδοι: see 142: cp. 15 προσήμεθα, 20 θακέι: Aesch. Eum. 40 (Orestes a suppliant in the

ἰκτηρίους κλάδοισιν ἐξεστημεμένοι;
 πόλις δ' ὀμοῦ μὲν θυμιαμάτων γέμει,
 ὀμοῦ δὲ παιάνων τε καὶ στεναγμάτων' 5
 ἀγὼ δικαίων μὴ παρ' ἀγγέλων, τέκνα,
 ἄλλων ἀκούειν αὐτὸς ὡδ' ἐλήλυθα,
 ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.
 ἀλλ', ὦ γεραῖέ, φράζ', ἐπεὶ πρέπων ἔφυσ
 πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε, 10

Delphiant temple) ἐπ' ὀμφαλῶ (on the omphalos) ἔδραν ἔχοντα προστρόπαιον... ἑλάλας θ' ὑψιγένητον κλάδον. *θοάζετε* prob. = *θάσσετε*, 'sit,' *ἔδρας* being cognate acc. In *Eur.* *θοάζω* (*θοός*) always = 'to hasten' (transitive or intrans.). But *Empedocles* and *Aesch.* clearly use *θοάζω* as = *θάσσω*, the sound and form perh. suggesting the epic *θαάσσω*, *θώκος*. See the word discussed at length in large edition, Appendix, Note 2.

3 ἰκτηρίους κλάδοισιν. The suppliant carried a branch of olive or laurel (*ικτηρία*), round which were twined festoons of wool (*στέφη*, *στέμματα*,—which words can stand for the *ικτηρία* itself, *infra* 913, *ll.* 1. 14). He laid his branch on the altar (*Eur. Her.* 124 *βωμὸν καταστέψαντες*), and left it there, if unsuccessful in his petition (*Eur. Suppl.* 259); if successful, he took it away (*ib.* 359, *infra* 143). *ικτ. κλ. ἐξεστημεμένοι* = *ικτηρίους κλάδους ἐξεστημεμένους ἔχοντες*: *Xen. Anab.* 4. 3. 28 *διηγκυλωμένους τοὺς ἀκοντιστὰς καὶ ἐπιβεβλημένους τοὺς τοξότας*, 'the javelin-throwers with javelins grasped by the thong (*ἀγκύλη*), and the archers with arrows fitted to the string.' So 19 *ἐξεστημεμένον* absol. = provided with *στέφη* (*i.e.* with *ικτηρία*): see last note).

4 ὀμοῦ μὲν... ὀμοῦ δέ, 'reeks with incense, rings with prayers

for health and cries of woe.' The verbal contrast is merely between the *fumes* of incense burnt on the altars as a propitiatory offering, and the *sounds*—whether of invocations to the Healer, or of despair.

7 ἄλλων. Redundant, but serving to contrast ἀγγέλων and αὐτός, as if one said, 'from messengers,— at second hand.' ὡδε = *δεῦρο*, as often in *Soph.*: in *Tr.* 402 *βλέψ' ὡδε* = *βλέπε δεῦρο*.

8 ὁ πᾶσι κλεινός... καλούμενος. πᾶσι with κλεινός (*cp.* 40 and *Ai.* 440 *ἄτιμος Ἀργείοισιν ὡδ' ἀπόλλυμαι*) not with καλούμενος: 'called Oedipus famous in the sight of all.' The tone is Homeric (*Od.* 9. 19 *εἰμ' Ὀδυσσεύς... καὶ μὲν κλέος οὐρανὸν ἵκει*, imitated by *Verg. Aen.* 1. 378 *sum prius Aeneas fama super aethera notus*): Oedipus is a type, for the frank heroic age, of *Arist.*'s *μεγαλόψυχος*—ὁ *μεγάλων αὐτὸν ἀξίων, ἄξιον ἄν.*

9 ἔφυσ, which is more than *εἶ*, refers, not to appearance (*φύσις*), but to the natural claim (*φύσις*) of age and office combined.

10 πρὸ τῶνδε, 'in front of,' and so 'on behalf of,' 'for' these = 'as their spokesman.' τίνι τρόπῳ with καθέστατε only: *δεισαντες ἢ στέρξαντες* = *εἶτε ἐδεισατέ τι, εἶτε ἐστέρξατε* (not *πότερον δεισαντες; ἢ στέρξαντες*); 'in what mood are ye set here, whether it be one of fear or of desire?'

δείσαντες ἢ στέρξαντες; ὡς θέλοντος ἂν ἐμοῦ προσαρκεῖν πᾶν· δυσάληγτος γὰρ ἂν εἶην τοιάνδε μὴ οὐ κατοικτείρων ἔδραν.

ΙΕΡΕΤΣ.

ἀλλ', ὦ κρατύνων Οἰδίπους χώρας ἐμῆς, ὄρᾳς μὲν ἡμᾶς ἡλίκου προσήμεθα βωμοῖσι τοῖς σοῖς, οἱ μὲν οὐδέπω μακρὰν

15

11 *στέρξαντες*, 'having formed a desire': the aor. part., as *Ai.* 212 *ἐπέε σε | στέρξας ἀνέχει* ('is constant to the *love which he hath formed* for thee') and *El.* 1100 *καὶ τί βουληθεὶς πάρε;*; Cp. *O. C.* 1093 *καὶ τὸν ἀργυρτᾶν Ἀπόλλω | καὶ κασιγνήταν...* | *στέργω διπλᾶς ἀρωγὰς | μολεῖν*, 'I *desire*': where, in such an invocation (*ὠ...Ζεῦ... πόροις, κ.τ.λ.*), *στέργω* surely cannot mean, 'I *am content*.' Oed. asks: 'Does this supplication mean that *some new dread has seized you (δείσαντες)*? Or *that ye have set your hearts (στέρξαντες)* on *some particular boon* which I can grant?'—Others render *στέρξαντες* 'having *acquiesced*.' This admits of two views. (i) 'Are ye afraid of suffering? Or have ye already *learned to bear* suffering?' But this seems unmeaning. He *knows* that the suffering has come, and he does not suppose that they are *resigned* to it (cp. v. 58). (ii) Prof. Kennedy connects ἢ *στέρξαντες ὡς θέλοντος ἂν κ.τ.λ.*, *i.e.* are ye come...in *contentment*, as *believing* that, &c.? But (a) it appears hardly consonant with the kindly courtesy of this opening speech for Oedipus to assume that their belief in his good-will would reconcile them to their present miseries. (b) We seem to require some direct and express intimation of the king's willingness to help. (c) The rhythm seems to favour the question at *στέρξαντες*.—

στέξαντες, explained as 'having *endured*,' may be rejected as a form unknown to Attic, and as giving no suitable sense. *ὡς θέλοντος ἂν* (to be connected with *φράζε*) implies the apodosis of a conditional sentence. Grammatically, this might be either (a) *εἰ δυναίμην, θέλομι ἂν*, or (b) *εἰ ἡδυνάμην, ἦθελον ἂν*: here, the sense fixes it to (a). *ὡς*, thus added to the gen. absol., expresses the *supposition* on which the agent acts. Cp. *Xen. Mem.* 2. 6. 32 *ὡς οὐ προσάσποντος (ἐμοῦ) τὰς χεῖρας, ... διδάσκει*: *Id. Anab.* 1. 3. 6 *ὡς ἐμοῦ λόγτος ἔπη ἂν καὶ ὑμεῖς, οὕτω τὴν γνώμην ἔχετε*: *O. T.* 145, 241: *O. C.* 1651: *Ani.* 1179: *El.* 316: *Tr.* 394: *Ai.* 281, 904: *Med.* 1311.

12 *μὴ οὐ κατοικτείρων*. An infinitive or participle which for any reason would regularly take *μὴ*, usually takes *μὴ οὐ*, if the principal verb of the sentence is negative. Here *δυσάληγτος* = *οὐκ ἐνάληγτος*: *Dem. F. L.* § 123 (*πόλεις*) *χαλεπαὶ λαβεῖν... μὴ οὐ χρόνῳ καὶ πολιορκίᾳ (sc. λαβόντι)*, where *χαλεπαὶ* = *οὐ βῆδαι*. *μὴ οὐ κατοικτείρων* is a participial protasis, = *εἰ μὴ κατοικτείρομι*.

13 *ἀλλά*, 'nay,' or 'well,' can begin a speech even where there is no evident opposition of ideas: *e.g.* *Xen. Anab.* 3. 1. 35, 45: 3. 2. 33.

14 *βωμοῖσι τοῖς σοῖς*. The altars of the *προστατήριον θεῶν* in front

πτέσθαι σθένοντες, οἱ δὲ σὺν γῆρα βαρεῖς,
 ἱερῆς, ἐγὼ μὲν Ζηνός, οἶδε τ' ἠθέων
 λεκτοί· τὸ δ' ἄλλο φύλον ἐξεστεμμένον
 ἀγοραῖσι θακεῖ, πρὸς τε Παλλάδος διπλοῖς 20
 ναοῖς, ἐπ' Ἴσμηνοῦ τε μαντεῖα σποδῶ.

of the palace, including that of Apollo Δύκειος (919). οὐδέπω... σθένοντες, 'too tender for far flights.' So Andromache to her child—νεοσσοὺς ὡσεὶ πτέρυγας εἰσπίττων ἐμάς Eur. Tro. 746. The proper Attic form of the aor. of πέτομαι was ἐπτόμην, which alone was used in prose and Comedy, though forms from ἐπτάμην sometimes occur in Tragedy.

17 σὺν γῆρα βαρεῖς = βαρεῖς ὡς γῆρα συνόντες. O. C. 1663 σὺν νόσοις | ἀλγεινός: Ai. 1017 ἐν γῆρα βαρῆς: Verg. Aen. 6. 359 *madida cum veste gravatum*; ib. 4. 441 *validam cum robore quercum*; ib. 5. 179 *madidaque fluens in veste Menoetes*.

18 ἐγὼ μὲν. The answering clause, οἱ δὲ ἄλλων θεῶν, must be supplied mentally. It is slightly different when μὲν, used alone, emphasizes the personal pronoun, as in ἐγὼ μὲν οὐκ οἶδα Xen. Cyr. 1. 4. 12. ἠθέων, unmarried youths: Il. 18. 593 ἠθεοὶ καὶ παρθένοι: Eur. Ph. 944 Ἄμωνος... γάμοι | σφαγὰς ἀπειργασῶ· οὐ γὰρ ἔστιν ἠθεοί.

19 ἐξεστεμμένον, 'with wreathed branches': see on 3.

20 ἀγοραῖσι, local dative; cp. 1266, 1451: El. 174 ἐτι μέγας οὐρανῷ Ζεὺς: ib. 244 ὁ μὲν θανῶν γὰρ τε καὶ οὐδὲν ὦν ('buried and extinct'): ib. 313 νῦν δ' ἀγοραῖσι τυγχάνει. So in prose of *Isomus*, as Ἀθήγησι, Θήβησι: Ὀλυμπιασί καὶ Δελφοῖς, Thuc. 1. 143. Thompson, *Synt.* § 124 B.

Thebes was divided from N. to S. into two parts by the torrent 'led Strophia. The W. part,

between the Strophia and the Dircè, was the upper town or Cadmeia: the E. part, between the Strophia and the Ismenus, was ἡ κάτω πόλις. The name Καδμεία was given especially to the S. eminence of the upper town, the acropolis. (1) One of the ἀγοραὶ meant here was on a hill to the N. of the acropolis, and was the ἀγορὰ Καδμείας. (2) The other was in the lower town. It was a Thessalian custom to have two ἀγοραί, —one, ἐλευθέρα, from which everything βάνασον was excluded.

πρὸς τε Παλλάδος ναοῖς. Not 'both at the two temples,' &c., as if this explained ἀγοραῖσι, but 'and,' &c., for the ἀγοραὶ would have their own altars of the ἀγοραῖοι θεοί, as of Artemis (161). One of the διπλοῖ ναοί may be that of Παλλάς Ὀγκα, near the Ὀγκαία πύλη on the W. side of Thebes (πόλις | Ὀγκας Ἀθάνας Aesch. Theb. 487, Ὀγκα Παλλάς ib. 501), whose statue and altar ἐν ὑπαίθρῳ Paus. mentions. The other temple may be that of Athene Ἴσμηνία—both mentioned by the schol., but not by Paus. It was enough for Soph. that his Athenian hearers would think of the Erechtheum and the Parthenon—the shrines of the Polias and the Parthenos—above them on the acropolis.

21 ἐπ' Ἴσμ. μ. σποδῶ, 'where Ismenus gives answer by fire.' 'The oracular ashes of Ismenus' = the altar in the temple of Apollo Ἴσμηνίος, where divination by burnt offerings was practised. Cp. Her.

πόλις γάρ, ὥσπερ καὐτὸς εἰσορᾶς, ἄγαν
 ἤδη σαλευεῖ κἀνακουφίσαι κἀρα
 βυθῶν ἔτ' οὐχ οἶα τε φωϊοῦ σάλου,
 φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός, 25
 φθίνουσα δ' ἀγέλαις βουνόμοις τόκοισί τε
 ἀγόνους γυναικῶν ἐν δ' ὁ πυρφόρος θεὸς

8. 134 (the envoy of Mardonius in the winter of 480-79) τῷ Ἴσμηνίῳ Ἐπόλλωνι ἐχρήσατο ἔστι δὲ κατὰ περ ἐν Ὀλυμπῇ ἱεῖοσι χρηστηριάζεσθαι: Pind. *Ol.* 8. *ini.* Οὐλυμπία | ... ἵνα μάντιες ἄνδρες | ἐμπύροις τεκμαιρόμενοι παραπειρώνται Διός. σποδῶν: the embers dying down when the μαντεῖον has now been taken from the burnt-offering: *Ant.* 1007 ff. Ἴσμηνοῦ, because the temple was by the river Ismenus. The Ἴσμηνιον, the temple at Abae in Phocis, and that on the hill Πτώων to the E. of lake Copais, were, after Delphi, the chief shrines of Apollo in N. Greece.

24 βυθῶν, 'from the depths,' i.e. out of the trough of the waves which rise around. Cp. *Ant.* 337 περιβρυχιοῖσιν | περὶ ὑπ' οὐδμασιν, under swelling waves which threaten to engulf him. *Arat.* 426 ὑπὸ βρυχα ('under water') ναντιλλοῦται. φωϊοῦ here merely poet. for θανασιμον, as *Tr.* 770 φωϊίας | ἐχθρᾶς ἐχίδνης ἰός. But in *Ai.* 351 φωϊία δάλη = the madness which drove Ajax to *bloodshed*. ἔτ' οὐχ οἶα τε: for position of ἔτι, cp. *Trach.* 161 ὡς ἔτ' οὐκ ὦν, *Phil.* 1217 ἔτ' οὐδέν εἰμι. With οἶός τε the verb is often omitted, as 1415, *O.* C. 1136, *Tr.* 742, *Ar. Eq.* 343.

25 φθίνουσα μὲν κ.τ.λ. The anger of heaven is shown (1) by a *blight* (φθίνουσα) on the fruits of the ground, on flocks and on child-birth: (2) by a *pestilence* (λοιμός) which ravages the town. Cp.

171 ff. For the threefold blight, *Her.* 6. 139 ἀποκτείνασι δὲ τοῖσι Πελασγοῖσι τοὺς σφετέρους παῖδας τε καὶ γυναῖκας οὕτε γῆ καρπὸν ἔφερε οὕτε γυναῖκας τε καὶ ποιῶμας ὁμοίως ἔτικτον καὶ πρὸ τοῦ. κάλυξιν ἐγκάρποις. The dates mark the points or parts in which the land φθίνει. κάλυξ ἐγκάρπος is the shell or case which encloses immature fruit,—whether the blossom of fruit-trees, or the ear of wheat or barley: *Theophr. Hist. Plant.* 8. 2. 4 (of κριθῆ and πυρός) πρὶν ἂν προαυξηθεῖς (ὁ στάχυς) ἐν τῇ κάλυκι γένηται.

26 ἀγέλαις... γυναικῶν, 'in the herds among the pastures, in the barren pangs of women.' ἀγέλαι βουνόμοι (paroxyt.) = ἀγέλαι βοῶν νεμομένων: but ἀκτὴ βοῦνομος (paroxyt.), a shore on which oxen are pastured, *El.* 181. Cp. *El.* 861 χάλαργος ἐν ἀμίλλαις = ἀμίλλαις ἀργῶν χηλῶν. The epithet marks that the blight on the flocks is closely connected with that on the pastures.

27 ἐν δ', adv., 'and withal'; so 183, *Tr.* 206, *Ai.* 675. Not in 'tmesis' with σκήψας, though *Soph.* has such tmesis elsewhere, *Ant.* 420 ἐν δ' ἔμεστῶθη: *ib.* 1274 ἐν δ' ἔσεισεν: *El.* 713 ἐν δὲ πᾶς ἔμεστῶθη δρμος. For the simple σκήψας, cp. *Ag.* 308 εἶτ' ἔσκηψεν, 'then it swooped.' So *Aesch. Pers.* 715 λοιμοῦ τις ἦλθε σκηπτός. ὁ πυρφόρος θεός, 'the flaming god,' the bringer of the plague which spreads and rages like fire (176 κρείσσον ἀμαιμακτέου πυρός, 191 φλέγει με): but also

σκήψας ελαύνει, λοιμὸς ἔχθιστος, πόλιν,
 ἵφ' οὐ κενούται δῶμα Καδμείον μέλας δ'
 "Αἰδῆς στεναγμοῖς καὶ γόοις πλουτίζεται. 30
 θεοῖσι μὲν νῦν οὐκ ἰσοῦμενός σ' ἐγὼ
 οὐδ' οἶδε παῖδες ἐξόμεσθ' ἐφέστιοι,
 ἀνδρῶν δὲ πρῶτον ἔν τε συμφοραῖς βίον
 κρίνοντες ἔν τε δαιμόνων ξυναλλαγαῖς·
 ὅς γ' ἐξέλυσας, ἄστνυ Καδμείον μολῶν, 35
 σκληρᾶς αἰοῦδου δασμὸν ὄν παρείχομεν

with a reference to *fever*, πυρετός. So Hippocr. 4. 140 ἀκόσιοσι δὲ τῶν ἀνθρώπων πῦρ (= πυρετός) ἐμπικτη. Pictorially the epithet presents the Destroyer as *armed with a deadly brand* (cp. Eur. Ph. 1121, Aesch. Theb. 432),—against which the Chorus presently invoke the holy fires of Artemis (206) and the 'blithe torch' of Dionysus (214).

29 μέλας δ': elision at end of verse, as 785 δμῶς δ', 791 γένος δ', 1184 ἔν οἷς τ', 1224 ὅσον δ': El. 1017 καλὸς δ': An. 1031 τὸ μανθάνειν δ': Ar. Av. 1716 θυμαμάτων δ'. Besides δ' and τ', the only certain example is ταῦτ', 332.

30 πλουτίζεται with allusion to Πλούτων, as Hades was called by an euphemism, ὅτι ἐκ τῆς κάτωθεν ἀνίεται ὁ πλούτος (crops and metals), as Plato says, *Crat.* 403 A. Cp. Lucian *Τίμοι* 21 (Πλούτος speaks), ὁ Πλούτων (Hades) ἀποστέλλει με παρ' αὐτοῦς ἅτε πλουτοδότης καὶ μεγαλόδωρος καὶ αὐτὸς ὦν· δηλοῖ γούνη καὶ τῷ ὀνόματι.

31 οὐκ ἰσοῦμενός σ', governed by κρίνοντες in 34. But the poet began the sentence as if he were going to write, instead of ἐξόμεσθ' ἐφέστιοι, a verb like *ικετεύομεν*: hence ἰσοῦμενον instead of ἴσον. It is needless to take ἰσοῦμενον as governed by ἐξόμεσθ' ἐφέστιοι in the sense of *ικετεύομεν*,—like φθορὰς...ψήφους ἔθετο Aesch. Ag. 814 (Id. *Suppl.* 533, Soph. Ai. 191—3,

El. 123—5). Musgr.'s ἰσοῦμενοι would mean (not 'deeming equal,' but) 'making ourselves equal,' like ἀντισοῦμένον Thuc. 3. 11. For the pass. cp. 581 ἰσοῦμαι.

34 δαιμόνων ξυναλλαγαῖς, 'when mortals have to do with more than man,' = dealings (of men) with immortals, as opposed to the *ordinary* chances of life (ξυμφοραῖς βίου). Such ξυναλλαγαί were the visit of the Sphinx (130) and of the πυρφόρος θεός (27). Cp. 960 νόσον ξυναλλαγή, Tr. 845 οὐλασι συναλλαγαῖς, 'in fatal converse.' The common prose sense of ξυναλλαγή is 'reconciliation,' as in Ai. 732.

35 ὅς γ', 'seeing that thou.' The particle marks the ground on which the judgment (κρίνοντες) of vv. 31—34 is based: its force extends to v. 39. ἐξέλυσας...δασμὸν, 'didst quit us of the tax.' The notion is not 'paid it in full,' but 'loosed it,'—the thought of the tribute suggesting that of the riddle which Oedipus solved. The δασμός had been as a knotted cord in which Thebes was bound. Cp. Tr. 653 "Ἄρης...ἐξέλυσ' | ἐπίπονον ἀμέραν, 'has burst the bondage of the troublous day.' Eur. Ph. 695 ποδῶν σῶν μόχθον ἐκλύει παρών, 'his presence dispenses with (solves the need for) the toil of thy feet.'

36 σκληρᾶς, 'hard,' stubborn, relentless. In 391 κῶνη expresses a similar idea.

καὶ ταῦθ' ὑφ' ἡμῶν οὐδὲν ἐξειδῶς πλέον
 οὐδ' ἐκδιδαχθεῖς, ἀλλὰ προσθήκη θεοῦ
 λέγει νομίζει θ' ἡμῖν ὀρθῶσαι βίον.
 νῦν τ', ὧ κράτιστον πᾶσιν Οἰδίπου κᾶρα, 40
 ἰκετεύομέν σε πάντες οἶδε πρόστροποι
 ἀλκὴν τιν' εὐρεῖν ἡμῖν, εἴτε του θεῶν
 φῆμην ἀκούσας εἴτ' ἀπ' ἀνδρὸς οἰσθά που
 ὡς τοῖσιν ἐμπείροισι καὶ τὰς ξυμφορὰς
 ζώσας ὀρῶ μάλιστα τῶν βουλευμάτων. 45

37 καὶ ταῦθ', 'and that too': *Ant.* 322 (ἐποίησας τὸ ἔργον) καὶ ταῦτ' ἐπ' ἀργυρῷ γε τὴν ψυχὴν προδούς. οὐδὲν πλέον, 'nothing that could advantage thee,' nothing more than anyone else knew. *Plat. Symp.* 217 C οὐδὲν γὰρ μοι πλέον ἦν, it did not help me.

38 προσθήκη θεοῦ, 'by a god's aid.' [*Dem.*] *In Aristog.* 1 § 24 ἡ εὐταξία τῇ τῶν νόμων προσθήκη τῶν ἀσχυρῶν περιέσσι, 'discipline, with the support of the laws, prevails against villainy.' *Thuc.* 6. 80 τοῖς ἀδικουμένοις...προσθεμένους, 'taking the side of': so *O. C.* 1332 οἷς ἂν σὺ προσθῆ. The word is appropriate, since the achievement of Oed. is viewed as essentially a triumph of human wit: a divine agency prompted him, but remained in the background.

40 πᾶσιν, ethical dat. masc. (cp. on 8), 'in the eyes of all men.' *Tr.* 1071 πολλοῖσιν οἰκτρῶν: *Ar. Ran.* 84 οἰχεται, | ἀγαθὸς ποιητῆς καὶ ποθεῖν τοῖς φίλοις, 'regretted by his friends.'

42 εἴτε οἰσθα ἀλκὴν, ἀκούσας φῆμην θεῶν του (by having heard a voice from some god), εἴτε οἰσθα ἀλκὴν ἀπ' ἀνδρὸς που (help obtainable from a man, haply). Not, 'knowest from a man' (as thy informant): this would be παρὰ or πρὸς ἀνδρῶς. So in *Od.* 6. 12 θεῶν ἀπο μήδεα εἰδῶς='with wisdom inspired by gods,' not 'having

learned wisdom from (the lips of) gods.' που is the reading of most of the MSS.: του, found in two MSS., is adopted by some editors.

43 φῆμην, any message (as in a dream, φῆμη ὀνείρου, *Her.* 1. 43), any rumour, or speech casually heard, which might be taken as a hint from the god. *Od.* 20. 98 Ζεῦ πάτερ... | φῆμην τίς μοι φάσθω...(*Odysseus prays*), 'Let some one, I pray, show me a word of omen.' Then a woman, grinding corn within, is heard speaking of the suitors, 'may they now suffer their last': χαῖρεν δὲ κλεηδόνι Διὸς Ὀδυσσεύς, 'rejoiced in the sign of the voice.' ἀμφή was esp. the voice of an oracle; κληδῶν comprised inarticulate sounds (*κλ. δυσκλῆτους*, *Aesch. P. V.* 486).

44—45 ὡς τοῖσιν...βουλευμάτων. I take these two verses with the whole context from v. 35, and not merely as a comment on the immediately preceding words εἴτ' ἀπ' ἀνδρὸς οἰσθά που. Oedipus has had practical experience (ἐμπειρία) of great troubles; when the Sphinx came, his wisdom stood the trial. Men who have become thus ἐμπειροὶ are apt to be also (καὶ) prudent in regard to the future. Past facts enlighten the counsels which they offer on things still uncertain; and we observe that the issues of their counsels are not usually futile or dead, but effectual. Well may

ἴθ', ὦ βροτῶν ἄριστ', ἀνόρθωσον πόλιν'
 ἴθ', εὐλαβήθηθ'. ὡς σέ νῦν μὲν ἦδε γῆ
 σωτήρα κλήζει τῆς πάρος προθυμίας
 ἀρχῆς δὲ τῆς σῆς μηδαμῶς μεμνώμεθα
 στάντες τ' ἐς ὄρθον καὶ πεσόντες ὕστερον,

50

we believe, then, that he who saved us from the Sphinx can tell us how to escape from the plague. τὰς ξυμφορὰς τῶν βουλευμάτων, the events, issues, of their counsels (i.e. the action taken upon their advice): Thuc. 1. 140 ἐνδέχεται γὰρ τὰς ξυμφορὰς τῶν πραγμάτων οὐχ ἡσσον ἀμαθῶς χωρῆσαι ἢ καὶ τὰς διανοίας τοῦ ἀνθρώπου: the issues of human affairs can be as incomprehensible in their course as the thoughts of man: *ib.* πρὸς τὰς ξυμφορὰς καὶ τὰς γνώμας τρεπομένους, altering their views according to the events: 2. 87 τῆς ξυμφορὰς τῷ ἀποσβάντι, by the issue which has resulted. So Soph. *El.* 1230 ὀρώμεν, ὦ παῖ, κάπλι συμφοραῖσι μοι | γεγηθὸς ἔσπει δάκρυον ὀμμάτων ἀπο, 'and at the issue...' ἴσως is not 'successful,' but 'operative,'—effective for the purpose of the βουλευμάτα: as v. 482 ζῶντα is said of the oracles which remain operative against the guilty, and *Ant.* 457 ἴη ταῦτα of laws which are ever in force. Conversely, λόγοι θησκαυτες μάτην (Aesch. *Cho.* 845) are threats which come to nothing. Some translate ξυμφ. βουλευμάτων 'comparisons of counsels.' But, (1) though we have the expression ξυμφέρειν βουλευμάτα = 'to compare counsels' in Aesch. *Pers.* 528, such a meaning for the substantive ξυμφορὰ is unexampled. (2) Supposing that Soph. intended to hazard an exceptional use of ξυμφορὰς, relying on the context to shew that it meant 'comparisons,' it is inconceivable that he should have withheld the indispensable

key-word (βουλευμάτων), which was to explain the strange meaning of ξυμφορὰς, until the very end of the sentence. Up to the utterance of the word βουλευμάτων no hearer would have doubted that ξυμφ. had its ordinary meaning of 'fortunes.' (3) The Priest of Zeus salutes Oedipus, not indeed as a god, but as unique and supreme among mortals. Can we imagine him giving his peerless sovereign so strong a hint to consult other men?

47 ἴθ', εὐλαβήθηθ', 'On, guard thy fame,'—as the next clause explains. Oed. is supposed to be above personal risk: it is only the degree of his future glory (55) which is in question;—a fine touch in view of the destined sequel.

48 τῆς πάρος προθυμίας, causal genit.: Plato *Crito* 43 B πολλάκις μὲν δὴ σε...εὐδαιμόνισα τοῦ τρόπου.

49 μεμνώμεθα, 'and never let it be our memory of thy reign, that,' &c. This subjunct. occurs also *Od.* 14. 168 πῖνε καὶ ἄλλα παρέξ μεμνώμεθα, and twice in Plato. Eustathius, followed by Herm. and others, cites the word here as μεμνώμεθα (opt.), a possible but unexampled form for μεμνήμεθα. The personal appeal, too, here requires the subjunct., not optat.: cp. *O. C.* 174 μὴ δῆτ' ἀδικηθῶ, *Tr.* 802 μὴδ' αὐτοῦ θάνω.

50 στάντες τ' κ.τ.λ. For partic. with μεμνημαι cp. Xen. *Cyr.* 3. 1. 31 ἐμμένηγο γὰρ εἰπών: Pind. *N.* 11. 15 θνατὰ μεμνώσθω περιστέλλων μέλη: for τε...καί, *Ant.* 1112 αὐτὸς τ' ἔδησα καὶ παρών: ἐκλύσομαι, as I bound, so will I loose.

ἀλλ' ἀσφαλεία τήνδ' ἀνόρθωσον πόλιν.
 ὄρνιθι γὰρ καὶ τὴν τότ' αἰσιῶ τύχην
 παρέσχεες ἡμῖν, καὶ τανῦν ἴσος γενεοῦ.
 ὡς εἶπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς,
 ζῦν ἀνδράσιν κάλλιον ἢ κευῆς κρατεῖν
 ὡς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς
 ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω.

53

51 ἀσφαλεία, 'in steadfastness': a dat. of manner, equivalent to ἀσφαλῶς in the proleptic sense of ὥστε ἀσφαλῆ εἶναι. Thuc. 3. 82 ἀσφαλεία δὲ τὸ ἐπιβουλεύσασθαι (where ἀσφάλεια is a false reading), to form designs *in security*, opp. to τὸ ἐμπληκτικὸς ὄξύ, fickle impetuosity. The primary notion of ἀσφαλῆς ('not slipping') is brought out by πεσόντες and ἀνόρθωσον. For the dat. cp. *infr.* 65 ὑπνω.

52 ὄρνιθι... αἰσιῶ, like *secunda alite* or *fausta avi* for *bono omine*. A bird of omen was properly οἰωνός: *Od.* 15. 531 οὐ τοι ἄνευ θεοῦ ἔπτατο δεξιὸς ὄρνις.—ἐγνων γὰρ μὴ ἐσάντα ἰδῶν οἰωνὸν ἔοντα. But cp. *Eur. I. A.* 607 ὄρνιθα μὲν τόνδ' αἰσιῶν κοιούμεθα: *Ag. Av.* 720 φῆμη γ' ὑμῖν ὄρνις ἐστί, πταρμόν τ' ὄρνιθα καλεῖτε, | ζῦμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄρνον ὄρνιν. The dat. is a dat. of attendant circumstance: cp. *El.* 705 ἔκτος ἐξ Αἰτωλίας ξανθαῖσι πύλοισι: Thuc. 8. 27 ἀτελεῖ τῇ νίκῃ ἀπὸ τῆς Μιλήτου ἀνέστησαν: *Al.* 531 καὶ μὴν φόβοισι γ' αὐτὸν ἐξελευσάμην, 'oh, in my poor fears I let him quit me.' *Thomp. Synl.* § 123. καὶ is better taken as '=also' than as 'both' (answering to καὶ τανῦν in 53).

54 ἄρξεις... κρατεῖς... κρατεῖν. κρατεῖν τινός, merely to hold in one's power; ἄρχειν implies a constitutional rule. Cp. *Plat. Rep.* 338 D οὐκοῦν τοῦτο κρατεῖ ἐν ἐκάστη πόλει, τὸ ἄρχον; *Her.* 2. 1 ἄλλους τε παραλαβὼν τῶν ἤρχε καὶ δὴ καὶ Ἑλλήνων τῶν ἐπεκράτεε, *i. e.* the

Asiatics who were his lawful subjects, and the Greeks over whom he could exert force. But here there is no stress on a verbal contrast: the words merely = *εἶπερ ἄρξεις, ὥσπερ ἄρχεις*. Cp. *Trach.* 457 κεί μὲν βέδοικας, οὐ καλῶς ταρβείς: below 973 προσλεγον... | ἠῶδας.

55 ζῦν ἀνδράσιν κ.τ.λ., 'better to be lord of men than of a waste.' ζῦν ἀνδρ., not 'with the help of men,' but 'with men in the land,' = ἀνδρας ἐχούσης γῆς. Cp. 207. *El.* 191 ἀεικέι σὺν στολᾷ. *Al.* 30 σὺν νεορράντῳ ἔλθει. *Ant.* 116 ζῦν θ' ἱπποκόμοις κορούθεσαι.

56 ὡς οὐδέν ἐστιν κ.τ.λ. Thuc. 7. 77 ἄνδρες γὰρ πόλις, καὶ οὐ τελεῖχ οὐδὲ νῆες ἀνδρῶν κεναι. *Her.* 8. 61 (Themistocles, taunted by Adeimantus after the Persian occupation of Athens in 480 B.C. with being ἀπολις, retorted) ἐνωτοῖσι... ὡς εἴη καὶ πόλις καὶ γῆ μέζων ἤπερ κείνοισι, ἐστ' ἂν διηκόσαι νῆες σφί ἐσοι πεπληρωμένα. πύργος, 'walled town,' = the city wall with its towers: the sing. as in 1378: *Ant.* 953 οὐ πύργος, οὐχ ἄλκτινποι | νᾶες: *Al.* 159 σφαλερὸν πύργου ῥῶμα πέλλονται: *Eur. Hec.* 1209 πέραξ δὲ πύργος εἶχ' ἐτι πτόλιν.

57 ἔρημος κ.τ.λ., 'if it is void and no man dwell with thee therein.' Lit., 'void of men, when they do not dwell with thee in the city': ἀνδρῶν depends on ἔρημος, of which μὴ ξυνοικούντων ἔσω is expegetic. Rhythm and Sophoclean usage make this better than to take ἀνδρῶν μὴ ξυνοικ. ε. as

ΟΙ. ὦ παῖδες οἰκτροί, γνωτὰ κοῦκ ἀγνωτὰ μοι
 προσήλθεθ' ἰμείροντες· εὐ γὰρ οἶδ' ὅτι
 νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ 60
 οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ.
 τὸ μὲν γὰρ ὑμῶν ἄλγος εἰς ἓν ἔρχεται
 μόνον καθ' αὐτόν, κούδέν' ἄλλον ἢ δ' ἐμῇ
 ψυχῇ πόλιν τε καὶ σ' ὁμοῦ στένει.
 ὥστ' οὐχ ὕπνω γ' εὐδοντά μ' ἐξεγείρετε, 65
 ἀλλ' ἵστε πολλὰ μὲν με δακρῦσαντα δῆ,
 πολλὰς δ' ὕδους ἐλθόντα φροντίδος πλάνοις.

a gen. absol. Cp. *Ai.* 464 γυνὸν φανέντα τῶν ἀρστέων ἀτερ: *Phil.* 31 κέντην οἰκθῶν ἀνθρώπων διχα: *Lucr.* 5. 841 *multa sine ore etiam, sine vultu caeca.*

58 **γνωτὰ κοῦκ ἀγνωτὰ.** This formula is used when the speaker feels that he has to contend against an opposite impression in the mind of the hearer: 'known, and not, (as you perhaps think,) unknown.' *Her.* 3. 25 ἐμμανῆς τε ἐὼν καὶ οὐ φρενήρης—being mad,—for it must be granted that no man in his right mind would have acted thus. *O. C.* 397 βαιοῦ κούχλι μυρλου χρόνον, soon, and not after such delay as thy impatience might fear.

60 **καὶ νοσοῦντες,** 'and sufferers as ye are': not = *καίτοι* (a meaning which *καί* never has), but a pathetic use of the conjunction in its ordinary sense. Cp. 819: *Tr.* 1072 οἰκτεῖρόν τε μέ...οἰκτρόν, ὅστις... βέβρυχα κλαίων, καὶ τὸδ' οὐδ' ἂν εἰς ποτε | τόνδ' ἄνδρα φαίη πρόσθ' ἰδεῖν δεδρακότα: *Phil.* 1283 τὸν βίον λαβὼν | ἀπεστέρηκας κατὰ ρουθετέεις ἐμέ. The use is frequent and striking in S. John's Gospel. **νοσοῦντες...νοσεῖ.** We expected *καὶ νοσοῦντες οὐ νοσεῖτε, ὡς ἐγὼ.* But at the words *ὡς ἐγὼ* the speaker's consciousness of his own exceeding pain turns him abruptly to the strongest form of expression that

he can find—οὐκ ἔστιν ὑμῶν ὅστις νοσεῖ, *there is not one of you whose pain is as mine.*

62 **εἰς ἓνα...μόνον καθ' αὐτόν.** καθ' αὐτόν, 'by himself' (*O. C.* 966), is strictly only an emphatic repetition of *μόνον*: but the whole phrase *εἰς ἓνα μόνον καθ' αὐτόν* is virtually equivalent to *εἰς ἓνα ἐκαστον καθ' αὐτόν*, each several one apart from the rest.

64. **καὶ σ'.** For the elision of *σέ*, though accented, cp. 329 τᾶμ', ὡς ἂν εἴπω μὴ τὰ σ': 404 καὶ τὰ σ': *El.* 1499 τὰ γούν σ':. *Eur. Hēr.* 323 ἔα μ' ἁμαρτεῖν, οὐ γὰρ ἐς σ' ἁμαρτάνω.

65 **εὐδοντά γ' ὕπνω,** 'sunk in sleep.' The modal dat. *ὕπνω* is more forcible than a cognate acc. *ὕπνον*, and nearly = 'deeply,' 'soundly.' Cp. *Tr.* 176 φάβω, φλαί, ταρβούσαν: *Verg. Aen.* 1. 680 *sopitum somno*: *ib.* 6. 247 *voce vocans Hecaten* ('calling aloud').

66 **ἀλλ' ἵστε.** The conjunct. is strongly adversative; 'no, be sure.'

67 **πλάνοις** has excellent manuscript authority here, though many of the later MSS. read *πλάνοις*: but Soph. uses *πλάνου O. C.* 1114, *πλάνοις Phil.* 758 and *πλάνη* nowhere.

ἦν δ' εὖ σκοπῶν εὔρισκον ἴασι μόνην,
 ταύτην ἔπραξα· παῖδα γὰρ Μενουκίεως
 Κρέοντ', ἑμαντοῦ γαμβρόν, ἐς τὰ Πυθικὰ
 ἔπεμψα Φοίβου δώμαθ', ὡς πύθοιθ' ὃ τι
 δρῶν ἢ τί φωνῶν τήνδε ῥυσαίμην πόλιν.
 καί μ' ἡμαρ ἤδη ξυμμετρούμενον χρόνῳ
 λυπεῖ τί πράσσει· τοῦ γὰρ εἰκότος πέρα
 ἄπεστι πλείω τοῦ καθήκοντος χρόνου.

70

75

68 εὔρισκον, 'could find' (impf.). Elmsley ἤρισκον. Curtius (*Verb* 1. 139, Eng. tr. 93) justly says that we cannot lay down any definite rules on the omission of the temporal augment in such forms. While the omission of the syllabic augment was an archaic and poetical license, that of the temporal was 'a sacrifice to convenience of articulation, and was more or less common to all periods.' Thus *εἰκαζον* could exist in Attic by the side of *ἦκαζον*, *εὔρισκον* by the side of *ἤρισκον*. On such a point our MSS. are rarely safe guides.

69 ταύτην ἔπραξα, 'I have put into act,' a terse equivalent for *ταύτην ἔργῳ ἐχρησάμην*.

71 ὃ τι δρῶν...τί φωνῶν. Cp. Plat. *Rep.* 414 D οὐκ οἶδα ὅ ποία τόλμη ἢ ποίοις λόγοις χρώμενος ἐρῶ. These are exceptions to the rule that, where an interrogative pronoun (as *τίς*) and a relative (as *ὅστις*) are both used in an indirect question, the former stands first: cp. Plat. *Crito* 48 A οὐκ ἄρα...φροντιστέον, τί ἐροῦσιν οἱ πολλοὶ ἡμᾶς, ἀλλ' ὃ τι ὃ ἐπαύω: *Gorg.* 448 E οὐδεὶς ἐρωτᾷ ποία τις εἴη ἢ Γοργίου τέχνη, ἀλλὰ τίς, καὶ δυνίνα δεῖο καλεῖν τὸν Γοργίαν: *Phileb.* 17 B (ἴσμεν) πόσα τέ ἐστί καὶ ὅ ποία.

72 δρῶν ἢ φωνῶν: there is no definite contrast between *doing* and *bidding others to do*: rather 'deed' and 'word' represent the two chief forms of agency, the phrase being

equivalent to 'in what possible way.' Cp. Aesch. *P. V.* 659 θεοσπρόπουι ἰαλλεν, ὡς μάθοι τί χρῆ|δρῶντ' ἢ λέγοντα δαίμοσι πρᾶσσειν φίλα. ῥυσαίμην. The direct deliberative form is *πῶς ῥύσσομαι*; the indirect, *ἐρωτῶ ὅπως* (or *πῶς*) *ῥύσσομαι*, *ἠρώτων ὅπως* (or *πῶς*) *ῥυσαίμην*. *ῥυσοίμην* (oblique for *ῥύσσομαι*) would imply that he was confident of a successful *result*, and doubtful only concerning the *means*; it is therefore less suitable.

73 καί μ' ἡμαρ...χρόνῳ, 'when the lapse of days is reckoned': lit., 'and already the day, compared with the lapse of time [since his departure], makes me anxious what he doth': *i.e.* when I think what day this is, and how many days ago he started, I feel anxious. ἤδη, showing that *to-day* is meant, sufficiently defines ἡμαρ. χρόνῳ is not for τῷ χρόνῳ, *the* time since he left,—though this is implied,—but is abstract,—time in its course. ξυμμετρούμενον: cp. Her. 4. 158 συμμετρησάμενοι τὴν ὥρην τῆς ἡμέρης, νυκτὸς παρήγγον, 'having calculated the time, they led them past the place by night': lit., 'having compared the season of the day (with the distance to be traversed).'

74 λυπεῖ τί πράσσει: *Ai.* 794 ὡστε μ' ὠδίνεν τί φῆς. τοῦ γὰρ εἰκότος πέρα, 'strangely.' τὸ εἰκὸς is a reasonable estimate of the time required for the journey.

- ὅταν δ' ἴκηται, τηνικαυτ' ἐγὼ κακὸς
μὴ δρῶν ἂν εἶην πάνθ' ὅσ' ἂν δηλοῖ θεός.
- IE. ἀλλ' εἰς καλὸν σύ τ' εἶπας οἶδε τ' ἀρτίως
Κρέοντα προσστείχοντα σημαίνουσί μοι.
- OI. ὠναξ Ἄπολλον, εἰ γὰρ ἐν τύχῃ γέ τω 80
σωτήρῃ βαίῃ λαμπρὸς ὥσπερ ὀμματι.
- IE. ἀλλ' εἰκάσαι μὲν, ἡδύς. οὐ γὰρ ἂν κἀρα
πολυστεφῆς ὠδ' εἶρπε παγκάρπου δάφνης.
- OI. τάχ' εἰσόμεσθα· ξύμμετρος γαρ ὡς κλύειν.

[CREON enters by the stage entrance on the spectators' left (the conventional one for an arrival from the country), having on his head a wreath of bay leaves bright with berries, in token of a favourable answer. His dress is a χλαμῶς, of rich colour, so worn as to leave the right arm free. He carries a staff, and the traveller's hat, a πέτασος, is slung behind his back.]

78 εἰς καλὸν, to fit purpose, 'opportunistically': Plat. *Symp.* 174 E εἰς καλὸν ἡκεις. Cp. Ar. *Ach.* 686 εἰς τάχος = ταχέως, Av. 805 εἰς εὐτέλειαν = εὐτέλως. οἶδε: some of those suppliants who are nearer to the stage entrance by which Creon is about to enter, have made signs to the Priest.

80 ἐν τύχῃ.. ὀμματι, 'may he come to us in the brightness of saving fortune, even as his face is bright!' (may his radiant look prove the herald of good news.) λαμπρὸς with ἐν τύχῃ κ.τ.λ., being applicable at once to a brilliant fortune and (in the sense of φαίδρος) to a beaming countenance. ἐν τύχῃ nearly = μετὰ τύχης, 'invested with,' 'attended by': cp. 1112 ἐν τε γὰρ μακρῷ γήρα ξυνάδει: *Ai.* 488 σθένοντος ἐν πλούτῳ. τύχῃ σωτήρ (Aesch. *Ag.* 664): the adj. in masc. form as in χεῖρ πράκτωρ (*ib.* 111), θέλακτωρ πειθῶ (Aesch. *Suppl.* 1040), καρανοστήρες δίκαι (*Id.* *Eum.* 186).

82 εἰκάσαι μὲν ἡδύς (*sc.* βαλνεί),

'Nay, to all seeming, he brings comfort.' Cp. *El.* 410 ἐκ δειματοῦ του νυκτέρου, δοκεῖν ἐμοί: *O. C.* 151 δυσάλων | μακράων τ', ἐπεικάσαι, and the phrase ἐκὼν εἶναι ἡδύς, not 'joyous,' but 'pleasant to us,' 'bringing good news': as 510 ἡδύπολις, pleasant to the city: *El.* 929 ἡδύς οὐδὲ μητρὶ δυσχερῆς, a guest welcome, not grievous, to her.

83 πολυστεφῆς... δάφνης: extended use of the gen. after words denoting fulness. Cp. *El.* 895 περιστεφῆ | ... ἀνθέν θήκη. παγκάρπου, 'berry-laden.' In Eur. *Hipp.* 806 Theseus, returning from the oracle at Delphi to find Phaedra dead, cries τί δῆτα τοῖσδ' ἀνέστημαι κἀρα | πλεκτοῖσι, φύλλοις, δυστυχῆς θεωρὸς ὦν; so Fabius Pictor returned from Delphi to Rome *coronatus laurea corona* (*Liv.* 23. 11).

84 ξύμμετρος..... κλύειν, 'at range to hear.' ξύμμετρος = *commensurate* (in respect of his distance) *with* the range of our voices (implied in κλύειν).

ἄναξ, ἐμὸν κήδευμα, παῖ Μεινοικέως,
τίν' ἤμιλν ἤκεις τοῦ θεοῦ φήμην φέρων;

85

ΚΡΕΩΝ.

ἐσθλὴν λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι
κατ' ὀρθὸν ἐξελθόντα, πάντ' ἂν εὐτυχεῖν.

ΟΙ. ἔστιν δὲ ποῖον τοῦπος; οὔτε γὰρ θρασυὶς
οὔτ' οὖν προδείσας εἰμὶ τῷ γε νῦν λόγῳ. 90

ΚΡ. εἰ τῶνδε χρήξεις πλησιαζόντων κλύειν,
ἔτοιμος εἰπεῖν, εἴτε καὶ στείχειν ἔσω.

ΟΙ. ἐς πάντας αὔδα. τῶνδε γὰρ πλέον φέρω
τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.

85 κήδευμα, 'kinsman' (by marriage), = κηδεστής, here = γαμβρός (70). *Ant.* 756 γυναικὸς ἂν δούλευμα μὴ κώτιλλέ με. *Eur. Or.* 928 τάνδον οἰκουρήματα = τὰς ἐνδον οἰκουρούσας.

87 λέγω γὰρ... εὐτυχεῖν. Creon, unwilling to speak plainly before the Chorus, hints to Oedipus that he brings a clue to the means by which the anger of heaven may be appeased.

88 ἐξελθόντα, of the event, 'having issued'; cp. 1011 μὴ μοι Φοῖβος ἐξέλθῃ σαφῆς: so 1182 ἐξήκοι. The word is chosen by Creon with veiled reference to the duty of *banishing* the defiling presence (98 ἐλαύνειν). πάντ' ἂν εὐτυχεῖν, 'will end in perfect peace': πάντα conjunction with εὐτυχεῖν, 'will all of them (=altogether) be well.'

89 τοῦπος, the actual oracle (τοῦπος τὸ θεοπρόιον, *Tr.* 822): λόγῳ (90), Creon's own saying (λέγω, 87). οὔτ' οὖν, 'nor yet.' οὖν is used to give a slight emphasis to the second, and occasionally to the first, of two contrasted words or sentences: cp. 271, 1049 (note). προδείσας, alarmed beforehand. No other part of προδεῖδω occurs: προταρβείν, προφοβείσθαι = 'to fear

beforehand,' but ὑπερδέδοικά σου, I fear for thee, *Ant.* 82. In composition. with a verb of *caring for*, however, πρό sometimes = ὑπέρ, e.g. προκήδομαι *Ant.* 741.

91 πλησιαζόντων here = πλησίον ὄντων: usu. the verb = either (1) to approach, or (2) to consort with (dat.), as below, 1136.

92 εἴτε καὶ στείχειν ἔσω (χρήξεις), (ἔτοιμός εἰμι τοῦτο δρᾶν). So *Eur. Ion* 1120 (quoted by Elms., etc.) πεπυσμένοι γὰρ, εἰ θανεῖν ἡμᾶς χρεών, | ἦδιον ἂν θάνοιμεν, εἰθ' ὄραν φάος: i.e. εἴτε ὄραν φάος (χρή), (ἦδιον ἂν ὀρώμεν αὐτό). εἰ...εἴτε, as Aesch. *Eum.* 468 σὺ δ', εἰ δικαίως εἴτε μὴ, κρίνον δικην.

93 ἐς πάντας. Thuc. 1. 72 ἐς τὸ πλήθος εἰπεῖν (before the assembly). πλέον adverbial, as in *Ai.* 1103, etc. τῶνδε, object. gen. with τὸ πένθος (not with περί), and to be taken as a supplementary (secondary) predicate: 'the sorrow which I bear is for these more than for my own life.' Thoms. *Synt.* § 2.

94 ἢ καὶ, 'than even.' This must not be confounded with the occasional use of ἢ καὶ in negative sentences containing a comparison: e.g. *El.* 1145 οὔτε γὰρ ποτε | μητρὸς σὺ γ' ἦσθα μᾶλλον ἢ καμῶν φίλος: *Ai.* 1103: Antiphon *de.*

- KP. λέγοιμ' ἂν οἱ ἤκουσα τοῦ θεοῦ πάρα. 95
 ἄνωγεν ἡμᾶς Φοῖβος ἐμφανῶς ἄναξ
 μίασμα χώρας, ὡς τεθραμμένον χθονί
 ἐν τῆδ', ἐλαύνει, μηδ' ἀνήκεστον τρέφειν.
- OI. ποῖω καθαρμῶ; τίς ὁ τρόπος τῆς ξυμφορᾶς;
 KP. ἀνδρηλατοῦντας, ἡ φόνω φόνον πάλιν 100
 λύοντας, ὡς τόδ' αἶμα χειμάζον πόλιν.
- OI. ποίου γὰρ ἀνδρὸς τήνδε μηνύει τύχην;
 KP. ἦν ἡμῖν, ὠναξ, Λαΐός ποθ' ἠγεμῶν
 γῆς τῆσδε, πρὶν σέ τήνδ' ἀπευθύειν πόλιν.

caed. Her. § 23 ἐξηγείτο οὐδέν τι μᾶλλον ὑπὸ τῶν ἄλλων ἢ καὶ ὑπ' ἐμοῦ (where καὶ is redundant, = 'on my part').

95 λέγοιμ' ἂν, 'with thy leave, I will tell': a deferential form, having regard to the permission just given. Cp. *Phil.* 674 χωροῖς ἂν εἰσω: *El.* 637 κλύεις ἂν ἦδη.

97 ὡς marks that the partic. τεθραμμένον expresses the view held by the subject of the leading verb (ἀνωγεν): i.e., 'as having been harboured' = 'which (*he says*) has been harboured.' Cp. *Xen. An.* 1. 3. 8 ἔλεγε θαρρεῖν ὡς καταστησομένων τούτων εἰς τὸ δέον: he said, 'Take courage, in the assurance that' &c.

98 ἐλαύνει for ἐξελαύνει was regular in this context: *Thuc.* 1. 126 τὸ δῖος ἐλαύνει τῆς θεοῦ (i.e. to banish the Alcmaeonidae): and so 1. 127, 128, 135, 2. 13. μηδ' ἀνήκεστον τρέφειν, 'and not to cherish that which is past cure.' The μίασμα was ἀνήκεστον in the sense that it could not be expiated by anything else than the death or banishment of the blood-guilty; so that to take ἀνήκεστον as a supplementary predicate ('till past cure') is less suitable.

99 ποῖω καθαρμῶ; sc. ἄνωγεν ἐλαύνει τὸ μίασμα. τίς...ξυμφορᾶς; 'what is the manner of our

misfortune (i.e. defilement)?' ξυμφορᾶς, euphemistic for guilt, as *Plat. Legg.* 854 D ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ γραφεῖς τὴν ξυμφορᾶν, with his *misfortune* [the crime of sacrilege] branded on his face and hands. *Her.* 1. 35 συμφορῇ ἐχόμενος = ἐναγῆς, under a ban: so *Dem. Meid.* § 58 κέχρηται συμφορᾷ, 'has got into trouble,' = has been disfranchised.

100 ἀνδρηλατοῦντας. As if, instead of ποῖω καθαρμῶ, the question had been τί ποιοῦντας;

101 ὡς τόδ' αἶμα χειμάζον πόλιν, 'assured that it is this blood [τῶδε, viz. that implied in φόνον] which brings the storm on Thebes.' χειμάζον, acc. absol.: for the construction with a personal verb cp. *Thuc.* 6. 24 ὡς οὐδὲν ἂν σφαλίσαν μεγάλην δύναμιν. ὡς presents the fact as the ground of belief on which the Thebans are to act. *Xen. Hellen.* 2. 4. 1 οἱ δὲ τριάκοντα, ὡς ἐξὸν ἦδη αὐτοῖς τυραννεῖν ἀδεῶς, προεῖπον κ.τ.λ. See II supra, note (*ad fin.*).

104 ἀπευθύειν, to steer in a right course. The infin. is of the imperf., = πρότερον ἢ ἀπήθυνες, before you were steering (began to steer). Oedipus took the State out of angry waters into smooth: cp. 696 ἐμὰν γὰρ φίλαν | ἐν πόνοις ἀλύουσαν κατ' ὄρθον οὐρσας: fr. 151

- ΟΙ. ἔξοιδ' ἀκούων' οὐ γὰρ εἰσεῖδόν γέ πω. 105
 ΚΡ. τούτου θανόντος νῦν ἐπιστέλλει σαφῶς
 τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινας.
 ΟΙ. οἱ δ' εἰσὶ ποῦ γῆς; ποῦ τόδ' εὐρεθήσεται
 ἔχρος παλαιᾶς δυστέκμαρτον αἰτίας;
 ΚΡ. ἐν τῇδ' ἔφασκε γῆ. τὸ δὲ ζητούμενον 110
 ἀλατόν, ἐκφεύγει δὲ τὰμελούμενον.
 ΟΙ. πότερα δ' ἐν οἴκοις ἢ 'ν ἀγροῖς ὁ Λαῖος
 ἢ γῆς ἐπ' ἄλλης τῶδε συμπίπτει φόνω;
 ΚΡ. θεωρός, ὡς ἔφασκεν, ἐκδημῶν πάλιν

πλήκτροις ἀπευθύνουσιν οὐραν τρό-
 πιν, 'with the helm (πλήκτρα = the
 blades of the πηδάλια) they steer
 their bark before the breeze.'

105 οὐ γὰρ εἰσεῖδόν γέ πω.
 As Oed. knows that Laius is dead,
 the tone of unconcern given by
 this colloquial use of οὐπω (in-
 stead of ὀπισθε) is a skilful touch.
 Cp. *El.* 402 ΧΡ. σὺ δ' οὐχὶ κεί-
 σει...; *Ed.* οὐ δῆτα μῆπω νοῦ τοσ-
 οῦδ' ἔτην κενῆ; *Eur. Hec.* 1278 μῆπω
 μαρείη Τυνδαρίσ τοσόνδε παῖς; *Il.*
 12. 270 ἄλλ' οὐπω πάντες ὁμοῖοι |
 ἀνέρες ἐν πολέμῳ; cp. our (ironical)
 'I have yet to learn.'

107 τοὺς αὐτοέντας... τινας, 'the
 murderers — whosoever they be.'
 τοὺς implies that the death had
 human authors; τινας, that they
 are *unknowing*. So in *O. C.* 290
 ὅταν δ' ὁ κύριος | παρῆ τις. *Ant.*
 951 ἄλλ' ἄ μοιρῖδια τις δῖναςις δεινὰ
 ('the mysterious power of Fate').
 Campbell cp. *Her.* 1. 114 [διέ-
 ταξε...] τὸν δὲ κού τινα αὐτῶν ὀφ-
 θαλμῶν βασιλέος εἶναι, τῷ δὲ τι-
 νὰς ἀγγελλὰς ἐσφάειν ἐδίδου γέ-
 ρας. It is surprising that several
 editors should have adopted *Suidas*'
τινα, which has, so far as
 I am aware, no MS. authority.
τιμωρεῖν, 'punish.' The act, no
 less than the mid., is thus used
 even in prose: *Lysias In Agor.*
 § 42 τιμωρεῖν ὑπὲρ αὐτοῦ ὡς φορέα

δινα, to punish (Agoratus), on his
 own account, as his murderer.
χειρὶ τιμωρεῖν, here = either 'slay'
 or 'expel by force,' as distinguishing
 from merely fining or disfranchising:
 in 140 τοιαύτη χειρὶ τιμωρεῖν
 is explained by *κτανῶν* in 139.

108 ποῦ τόδ' ... αἰτίας; τῶδε
ἔχρος αἰτίας = *ἔχρος τῆσδε αἰτίας*,
 cp. τοῦμὸν φρενῶν βρεῖων *El.* 1390;
 so Cic. often, e.g. *Pro Rosc. Amer.*
 47. § 137 *meque in eo studio*
partium fuisse confiteor (= in *studio*
earum partium) : *ibid.* § 142
cum ab hoc splendore causae separ-
ratur, 'when he is excluded from
 the glory of this case.' αἰτίας,
 'crime': *Ai.* 28 τῆνδ' οὐν ἐκείνῳ
 πᾶς τις αἰτίαν νέμει.

110 ἔφασκε, sc. ὁ θεός (ἐῤρε-
 θῆσθαι τὸ ἔχρος). τὸ δὲ ζητού-
 μενον; δὲ has a sententious force,
 = 'now.' The γνώμη, though ut-
 tered in an oracular tone, is not
 part of the god's message. Cp.
Eur. fr. 435 αὐτὸς τι νῦν δρῶν εἶτα
 δαίμονας κάλει | τῷ γὰρ ποιοῦντι
 καὶ θεὸς συλλαμβάνει.

113 τῶδε συμπίπτει φόνω, 'meets
 this bloody end.' The vivid his-
 toric present suits the alertness of
 a mind roused to close inquiry: so
 below, 118, 716, 1025, etc. Cp.
Ai. 429 κακοῖς τοιοῖσδε συμπεπτω-
 κότα.

114 θεωρός: Laius was going

- πρὸς αἰκον οὐκέθ' ἔκεθ', ὡς ἀπεστάλη. 115
 ΟΙ. οὐδ' ἄγγελός τις οὐδὲ συμπράκτωρ ὁδοῦ
 κατεῖδ', ἄτου τις ἐκμαθῶν ἐχρήσατ' ἄν;
 ΚΡ. θηήσκουσι γάρ, πλὴν εἰς τις, ὃς φόβῳ φυγῶν
 ὧν εἶδε πλὴν ἐν οὐδὲν εἶχ' εἰδὼς φράσαι.
 ΟΙ. τὸ ποῖον; ἐν γὰρ πόλλ' ἄν ἐξέυροι μαθεῖν, 120
 ἀρχὴν βραχείαν εἰ λάβοιμεν ἐλπίδος.
 ΚΡ. ληστὰς ἔφασκε συντυχόντας οὐ μᾶ
 ῥώμη κτανεῖν νιν, ἀλλὰ σὺν πληθθεῖ χερῶν.

to Delphi in order to ask Apollo whether the child (Oedipus), formerly exposed by the god's command, had indeed perished: Eur. *Ph.* 36 τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν | *εἰ μηκέτ' εἴη. ὡς ἔφασκεν*, as Laius told the Thebans at the time when he was leaving Thebes. *ἐκδημῶν*, not *going* abroad, but *being* [=having gone] abroad; cp. Plat. *Legg.* 864 E *ὁ κείτω τὸν ἐνιαυτὸν ἐκδημῶν. ὡς = εἶπει*: Xen. *Cyr.* 1. 3. 2 *ὡς δὲ ἀφίκετο ταχιστα... ἡσπάσεται*. Cic. *Brut.* 5 *ut illos libros edidisti, nihil a te postea accepimus*.

116 οὐδ' ἄγγελός τις... ἐχρήσατ' ἄν; The sentence begins as if *ἄγγελός τις* were to be followed by ἦλθε: but the second alternative, *συμπράκτωρ ὁδοῦ*, suggests *κατεῖδε* [had seen, though he did not speak]: and this, by a kind of zeugma, stands as verb to *ἄγγελός τις* also. Cp. Her. 4. 106 *εἰσθήγα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλώσσαν δὲ ἰδίην. ὅτου*, gen. masc.: from whom having gained knowledge one might have used it.

117 ἐκμαθῶν = a protasis, *εἰ ἐξέμαθεν, ἐχρήσατ' ἄν*, sc. *ἂ ἐξέμαθεν*. Plat. *Gorg.* 465 E *ἐὰν μὲν οὖν καὶ ἐγὼ σοῦ ἀποκρινομένου μὴ ἔχω ὃ τι χρήσωμαι, ἰφ, when you answer, I also do not know what use to make [of your answer, sc. οὗτοι: ἂ ἄν ἀποκρίνη].*

118 φόβῳ φυγῶν, 'having fled in fear': φόβῳ, modal dative, see on 65: cp. Thuc. 4. 88 *διὰ τε τὸ ἐπαγωγὰ εἰπεῖν τὸν Βρασίδαν καὶ περὶ τοῦ καρποῦ οὐδὲν ἄλλ' ἄλλως πονεῖ*: *El.* 41 *ὅπως ἂν εἰδὼς ἡμῖν ἀγγεῖλῃς σαφῆ*. Iocasta says (849), in reference to this same point in the man's testimony, *κοῦκ ἔστιν αὐτῷ τοῦτό γ' ἐμβαλεῖν πάλην*.

119 εἰδὼς, with sure knowledge (and not merely from confused recollection, *ἀσαφῆς δόξα*): so 1151 *λέγει γὰρ εἰδὼς οὐδὲν ἄλλ' ἄλλως πονεῖ*: *El.* 41 *ὅπως ἂν εἰδὼς ἡμῖν ἀγγεῖλῃς σαφῆ*. Iocasta says (849), in reference to this same point in the man's testimony, *κοῦκ ἔστιν αὐτῷ τοῦτό γ' ἐμβαλεῖν πάλην*.

120 τὸ ποῖον; Cp. 291: *El.* 670 *πρᾶγμα πορσύνων μέγα*. | *ΚΑ. τὸ ποῖον, ὦ ξέν'*; *εἶπέ*. Ar. *Pax* 696 *εὐδαιμονεῖ: πάσχει δὲ θανμαστόν*. 'ΕΡΜ. *τὸ τί; ἐξέυροι μαθεῖν*: one thing would find out *how* to learn many things, *i.e.* would prove a clue to them. The infin. *μαθεῖν* as after a verb of *teaching* or *devising*: Her. 1. 196 *ἄλλο δὲ τι ἐξευρήκασι νεωστὶ γενέσθαι*. Plat. *Rep.* 519 E *ἐν δλη τῇ πόλει τοῦτο μηχανᾶται ἐγγενέσθαι*.

123 ἔφασκε sc. ὁ φυγῶν (118). οὐ μᾶ ῥώμη = οὐχ ἐνὸς ῥώμη, in the strength not of one man. Cp. Her. 1. 174 *πολλῇ χειρὶ ἐργασμένων τῶν Κνιδίων*. *Ant.* 14 *διπλῇ χειρὶ* = by the hands of twain. For the dat. see on *δρῖθε... αἰσίφ*, 52.

123 σὺν πληθθεῖ: cp. on 55.

- ΟΙ. πῶς οὖν ὁ ληστής, εἴ τι μὴ ξὺν ἀργύρῳ
ἐπράσσει' ἐνθένδ', ἐς τόδ' ἂν τόλμης ἔβη; 125
- ΚΡ. δοκούντα ταῦτ' ἦν Λαίῳ δ' ὀλωλότες
οὐδείς ἀρωγὸς ἐν κακοῖς ἐγίγνετο.
- ΟΙ. κακὸν δὲ ποῖον ἐμποδῶν τυραννίδος
οὕτω πεσοῦσης εἶργε τοῦτ' ἐξειδέναί;
- ΚΡ. ἢ ποικιλῶδὸς Σφίγξ τὸ πρὸς ποσὶ σκοπεῖν 130
μεθέντας ἡμᾶς τάφανῃ προσήγετο.

124 εἴ τι μὴ κ.τ.λ., 'unless there was some trafficking in bribes from here': if some intrigue, aided by (ξὺν) money, had not been working from Thebes. τι is subject to ἐπράσσειτο: distinguish the adverbial τι (= 'perchance') which is often joined to εἴ μὴ in diffident expressions, as 969 εἴ τι μὴ τῶμῳ πόθῳ | κατέφθι', 'unless perchance': Tr. 586 εἴ τι μὴ δοκῶ | πράσσει μάταιον, etc. Schneid. cp. Thuc. 4. 121 καὶ τι αὐτῷ καὶ ἐπράσσειτο ἐς τὰς πόλεις ταύτας προδοσίας πέρι: and 5. 83 ὑπῆρχε δὲ τι αὐτοῖς καὶ ἐκ τοῦ Ἄργους αὐτόθεν πρᾶσσόμενον.

125 ἐπράσσειτο...ἔβη: for the impf. and aor. cp. 402 ἐδόκεις—ἐγνος: 432 ἰκόμην—ἐκάλες.

126 δοκούντα...ἦν, 'this was surmised'. The periphrastic form expresses the vivid presence of the δῖξα more strongly than ἐδόκει would have done (cp. 274 τὰδ' ἔστ' ἀρέσκονθ'): Her. 1. 146 ταῦτα δὲ ἦν γινόμενα ἐν Μιλήτῳ.

128 ἐμποδῶν sc. ὄν, with κακόν, not with εἶργε, 'what trouble (being) in your path.' Cp. 445 παρῶν... ἐμποδῶν | ὀχλείς. τυραννίδος... πεσοῦσης, 'when royalty had thus fallen.' Soph. conceives the Theban throne as having been vacant from the death of Laius—who left no heir—till the election of Oed. The abstract τυραννίδος suits the train of thought on which Oed. has

already entered,—viz. that the crime was the work of a Theban faction (124) who wished to destroy, not the king merely, but the kingship. Cp. Aesch. Cho. 973 ἴδεσθε χώρας τὴν διπλὴν τυραννίδα (Clytaem. and Aegisth.).

130 ποικιλῶδης, 'riddling,' singing ποικίλα, *subtleties*, ἀνίγμματα: cp. Plat. Symp. 182 A ὁ περὶ τὸν ἔρωτα νόμος ἐν μὲν ταῖς ἀλλαῖς πόλεσι νοῆσαι ῥάδιος: ἀπλῶς γὰρ ὄρισται· ὁ δ' ἐνθάδε καὶ ἐν Λακεδαιμόνι ποικίλος. Her. 7. 111 πρόμαντις δὲ ἡ χρέουσα, κατὰ περ ἐν Δελφοῖσι, καὶ οὐδὲν ποικιλώτερον, 'the chief propheticess is she who gives the oracles, as at Delphi, and in no wise of darker speech.'

131 The constr. is προσήγετο ἡμᾶς, μεθέντας τὰ ἀφανῆ, σκοπεῖν τὸ πρὸς ποσὶ. προσήγετο, was drawing us (by her drede song), said with a certain irony, since προσάγεσθαι with inf. usually implies a *gentle* constraint (though, as a milit. term, ἀνάγκη προσηγάγοντο, *reduced* by force, Her. 6. 25): cp. Eur. Ion 659 χρόνῳ δὲ καιρὸν λαμβάνων προσάγομαι | δαμαρτ' εἶν σε σκήπτρα τὰμ' ἔχειν χθονός. τὸ πρὸς ποσὶ (cp. ἐμποδῶν 128), the *instant*, *pressing* trouble, opp. to τὰ ἀφανῆ, obscure questions (as to the death of Laius) of no present or practical interest. Ant. 1327 τᾶν ποσὶν κακά.

- ΟΙ. ἀλλ' ἐξ ὑπαρχῆς αὐθις αὐτ' ἐγὼ φανῶ.
 ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σὺ
 πρὸ τοῦ θανόντος τήνδ' ἔθεσθ' ἐπιστροφὴν
 ὥστ' ἐνδίκως ὄψεσθε καμὲ σύμμαχον, 135
 γῆ τῆδε τιμωροῦντα τῷ θεῷ θ' ἅμα.
 ὑπὲρ γὰρ οὐχὶ τῶν ἀπωτέρω φίλων
 ἀλλ' αὐτὸς αὐτοῦ τοῦτ' ἀποσκεδῶ μύσος.
 ὅστις γὰρ ἦν ἐκείνουν ὁ κτανὼν τάχ' ἂν
 καμ' ἂν τοιαύτη χειρὶ τιμωρεῖν θέλοι. 140

132 ἀλλ' ἐξ ὑπαρχῆς κ.τ.λ., 'nay, I will start afresh, and once more make dark things plain.' ἐξ ὑπ., i.e. taking up anew the search into Laius' death. Arist. *Rhet.* 1. 1. 14 πάλιν οὖν ὅσον ἐξ ὑπαρχῆς. Cp. *El.* 725 ἐξ ὑποστροφῆς = ὑποστραφέντες: Her. 5. 116 ἐκ νέης: Thuc. 3. 92 ἐκ καινῆς: ἐξ ἐπιδρομῆς = 'suddenly,' 'on the spur of the moment,' in Demosth. and Plato *αἰθίς*, as he had done in the case of the Sphinx's riddle. αὐτά = τὰ ἀφανῆ.

133 ἐπαξίως (which would usually have a gen.) implies the standard —worthily of his *own* godhead, or of the occasion—and is slightly stronger than ἀξίως. Cp. Eur. *Hec.* 168 ἀπώλεσας, ὠλέσας: Id. *Or.* 181 διοιχόμεθ', οἰχόμεθ': Id. *Alc.* 400 ὑπάκουσον, ἀκουσον.

134 πρὸ, on behalf of, cp. πρὸ τῶνδε φωνεῖν 10, *O. C.* 811: Xen. *Cyr.* 1. 6. 42 ἀξίωσουσι σὲ πρὸ ἐαυτῶν βουλευέσθαι. Campb. reads πρὸς τοῦ θανόντος, which here could mean only 'at the instance of the dead.' πρὸς never = 'on behalf of,' 'for the sake of,' but sometimes 'on the side of': e.g. Her. 1. 75 ἐλπίας πρὸς ἐωυτοῦ τὸν χρησμὸν εἶναι, 'was on his side': infr. 1434 πρὸς σοῦ...φράσω, 'I will speak on your side,—in your interest': *Trach.* 479 καὶ τὸ πρὸς κείνου λέγειν, to state his side of the case also. ἐπιστροφή, a turning round (*O. C.*

1045), hence, attention, regard: ἐπιστροφὴν τίθεσθαι (like *σπουδῆν*, πρόνοιαν τῆς, *Ai.* 13, 536) = ἐπιστρέφεισθαι (τινος), *Phil.* 599. Dem. *In Aristocr.* § 136 οὐκ ἐπεστράφη 'headed not' = οὐδὲν ἐφρόντισε ἰθ. § 135.

137 ὑπὲρ γὰρ οὐχὶ κ.τ.λ., 'on behalf of no far-off friend'; i.e. not merely in the cause of Laius, whose widow he has married. The arrangement of the words is designed to help a second meaning of which the speaker is unconscious: 'in the cause of a friend who is *not* far off' (his own father). The reference to Laius is confirmed by κείνῳ προσαρκῶν in 141.

138 αὐτοῦ = ἐμαντοῦ: so κλαίω ...αὐτῇ πρὸς αὐτήν, *El.* 285: τοὺς γ' αὐτὸς αὐτοῦ πολεμίους (οὐκ ἐὼ βάπτειν), *Ai.* 1132. ἀποσκεδῶ, dispel, as a taint in the air: cp. *Od.* 8. 149 σκέδασον δ' ἀπὸ κήδεα θυμοῦ: Plat. *Phaed.* 77 D μὴ...ὁ ἀνεμος αὐτὴν (τὴν ψυχὴν) ἐκβαλνοῦσαν ἐκ τοῦ σώματος διαφυσᾷ καὶ διασκεδάνυσιν.

139 ἐκείνουν ὁ κτανὼν. ἐκείνουν is thus placed for emphasis: cp. 820.

140 τοιαύτη, 'with a hand as fierce,' referring to κτανὼν, implies φονία: on τιμωρεῖν see 107. The spectator thinks of the time when Oed. shall be blinded by his own hand.

κείνῳ προσαρκῶν οὖν ἔμαντον ὠφελῶ.
 ἀλλ' ὡς τάχιστα, παῖδες, ὑμεῖς μὲν βάθρων
 ἴστασθε, τοῖσδ' ἄραντες ἰκτῆρας κλάδους,
 ἄλλος δὲ Κάδμου λαὸν ὧδ' ἀθροίζετω,
 ὡς πᾶν ἐμοῦ δράσοντος· ἢ γὰρ εὐτυχεῖς
 σὺν τῷ θεῷ φανούμεθ', ἢ πεπτωκότες.

145

[Exit.]

IE. ὦ παῖδες, ἰστώμεσθα. τῶνδε γὰρ χάριν
 καὶ δεῦρ' ἔβημεν ὧν ὄδ' ἐξαγγέλλεται.
 Φοῖβος δ' ὁ πέμψας τᾶσδε μαντείας ἅμα

142 παῖδες. The king here, as the priest in 147, addresses *all* the suppliants. ἄλλος (144) is one of the king's attendants. βάθρων | ἴστασθε κ.τ.λ. Cp. *Ant.* 417 χθονὸς... ἀέρας: *Phil.* 630 νεῶς ἀγοντα. Prose would require a compound verb: Xen. *Symp.* 4. 31 ὑπανάστανται...θάκων. ἄραντες: see on 3.

145 ὡς πᾶν ἐμοῦ δράσοντος, 'warned that I mean to leave nought untried.' For ὡς see 11 and 97, notes and ref. πᾶν: cp. Xen. *Hellen.* 7. 4. 21 πάντα ἐποίει ὅπως, εἰ δόναιτο, ἀπαγάγοι. εὐτυχεῖς... πεπτωκότες, 'our health shall be made certain, or—our ruin': εὐτυχεῖς, if they succeed in their search for the murderer: πεπτωκότες, if they fail, since they will then rest under the ἀνήκεστον μίσημα (98). The unconscious speaker, in his last word, strikes the key-note of the destined περιπέτεια.

147 ὦ παῖδες: see on 142. τῶνδε γὰρ... ἐξαγγέλλεται, 'it was to seek what this man promises of himself that we e'en came.' καὶ (δεῦρ' ἔβημεν) gives a sharp emphasis to the verb. *Phil.* 380 ἐπειδὴ καὶ λέγεις θρασυστομῶν. The emphasis is often best reproduced in English by a stress on the auxiliary, as in Lys. *In Eratosth.* § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δίκην; 'from whom will

you exact vengeance?' *Id.* or. 24, § 12 τί γὰρ ἂν καὶ ἔλεγεν; 'for what could he have said?' ἐξαγγέλλεται, proclaims on his own part (mid.), of himself; i.e. promises unasked, *ultra pollicetur*. Cp. *Ai.* 1376 ἀγγέλλομαι εἶναι φίλος, 'I offer friendship.' Eur. has thus used ἐξαγγ. even where metre permitted the more usual ἐπαγγέλλομαι: *Herac.* 531 κἄγαγγέλλομαι | θησκειν, I offer to die.

149 ἅμα: i.e. may the god, who has thus summoned us to put away our pollution, at the same time come among us as a healing presence.

151—215 Parodos. (For the metres, see the Analysis which follows the Introduction.)

1st *strophe* (151—158). Is the god's message indeed a harbinger of health? Or has Apollo some further pain in store for us?

1st *antistrophe* (159—166). May Athene, Artemis and Apollo succour us!

2nd *strophe* (167—178). The fruits of the earth and the womb perish.

2nd *antistrophe* (179—189). The unburied dead taint the air: wives and mothers are wailing at the altars.

3rd *strophe* (190—202). May Ares, the god of death, be driven hence: may thy lightnings, O Zeus, destroy him!

σωτήρ θ' ἵκοιτο καὶ νόσου παυστήριος.

150

[*Exeunt omnes.*]

[OEDIPUS having now retired into the palace, and the suppliants having left the stage, the Chorus (15 in number) make their entrance (πάροδος) into the hitherto vacant ὀρχήστρα. They are Theban elders—men of noble birth, 'foremost in honour of the land' (1223)—and represent the Κάδμου λαός just summoned by OEDIPUS.]

ΧΟΡΟΣ.

στρ. α'. ὦ Διὸς ἀδυνεπὲς φάτι, τίς ποτε τᾶς πολυχρύσου
 Πυθῶνος ἀγλαὰς ἔβας
 Θήβας; ἐκτέταμαι, φοβερὰν φρένα δέιματι πάλλων,
 ἴημε Δάλιε Παιάν,

3rd *antistrophe* (203—215). May the Lycean Apollo, and Artemis, and Dionysus fight for us against the evil god!

151 Διὸς, because Zeus speaks by the mouth of his son; Aesch. *Eum.* 19 Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός. ἀδυνεπὲς, merely a general propitiatory epithet: the Chorus have not yet heard whether the response is comforting or not. It is presently told to them by Oed. (242). φάτι, of a god's utterance or oracle (1440), poetic for φήμη: cp. 310. τίς ποτε ἔβας; 'in what spirit hast thou come' (bringing health or despair)?

152 Πυθῶνος, from Pytho (Delphi): for the gen., see on 142 βᾶθρων ἴστασθε. τᾶς πολυχρ. in allusion to the costly ἀναθήματα dedicated at Delphi, and esp. to the treasury of the temple, in which gold and silver could be temporarily deposited, as in a bank.

153 ἐκτέταμαι..... 'I am on the rack, terror shakes my soul.' The bold use of ἐκτέταμαι is interpreted by φοβερὰν φρένα δέιματι πάλλων, which is to be taken in close connection with it. ἐκτεινέσθαι is not found elsewhere of *mental tension*. Cp. Xen. *Cyr.* 1. 3. 11 ἕως παρατεί-

ναιμι τοῦτον, ὥσπερ αὐτός ἐμέ παρατείνει ἀπὸ σοῦ κωλύων,— 'rack,' 'torture' him. But παρατείνεσθαι, when used *figuratively*, usually meant 'to be worn out,' 'fatigued to death': e.g. Plato *Lysis* 204 C παραταθήσεται ὑπὸ σοῦ ἀκούων βαυὰ λέγοντος, *enecabitur*, he will be tired to death of hearing it. πάλλων, transitive, governing φρένα, *making my heart to shake*; not intransitive, for παλλόμενος, with φρένα as accus. of the part affected. An intransitive use of πάλλω in this figurative sense is not warranted by such instances as Ar. *Lys.* 1304 κούφα πάλλων, 'lightly leaping in the dance': Eur. *El.* 435 ἔπαλλε δελφίς (= ἐσκίρτα), 'the dolphin leaped': *ib.* 477 ἔπκοι ἔπαλλον 'quivered' (in death). Cp. Aesch. *P. V.* 881 κραδία φόβῳ φρένα λακτίζει.

154 Δάλιε. The Delphian Apollo is also Delian—having passed, according to the Ionic legend, from his native Delos, through Attica, to Delphi (Aesch. *Eum.* 9—12). ἴημε (again in 1096), 'to whom wild cries rise,' invoked with the cry ἴη: cp. *Tr.* 221 ἰὼ ἰὼ Παιάν. Soph. has the form παιών, παιήων as = 'a healer,' *Phil.* 168, 832.

ἔμφλ' σοὶ ἀζόμενος τί μοι ἢ νέον 155
 ἢ περιτελλομέναις ὥραις πάλιν ἐξανύσεις χρέος.
 εἰπέ μοι, ὃ χρυσέας τεκνον' Ἐλπίδος, ἄμβροτε Φάμα.

ἄντ. ἀ. πρώτᾳ σε κεκλόμενος, θύγατερ Διός, ἄμβροτ'
 Ἀθάνα,
 γαῖαόχον τ' ἀδελφεῶν 160
 Ἄρτεμιν, ἃ κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα θάσσει,
 καὶ Φοῖβον ἑκαβόλον, ἰὼ
 ἔ τρισσοὶ ἀλεξιμοροὶ προφάνητέ μοι,

155 ἀζόμενος (rt. ἀγ., whence ἄγιος) implies a religious fear: cp. *Od.* 9. 478 *σχέτλι, ἐπεὶ ξείνους οὐχ ἄξειο σῶ ἐνὶ οἴκῳ | ἐσθήμεναι. ἢ νέον ἢ...πάλιν*, 'perchance unfelt before, perchance returning in the fulness of the years.' Are we to suffer some new plague, for some recent impiety? Or are we to be visited by a recurrence of plagues suffered in past years, on account of some old defilement? The second guess is right: it is the old curse in the house of Labdacus that is at work. νέον (*adj.*, with χρέος) is harshly coordinated with πάλιν (*adv.*, with ἐξανύσεις): τί μοι νέον χρέος ἐξανύσεις; ἢ τί χρέος πάλιν ἐξανύσεις;

157 χρυσέας κ.τ.λ. The answer (not yet known to them) sent by Apollo is personified as Φάμα, a divine Voice,—the daughter of golden hope, because—whether favourable or not—it is the issue of that hope with which they had awaited the god's response,

159 κεκλόμενος, a *nominativus pendens*, being followed in 164 by προφάνητέ μοι instead of εἶδομαι προφάνηται. See Thomps. *Synl.* § 329.

160 γαῖαόχον has this sense only here. Cp. Πάλλας πολιοῦχος *Ar. Eq.* 581, πολισσούχοι θεοὶ *Aesch. Theb.* 69.

161 κυκλόεντ' ἀγορᾶς θρόνον. by *hyperallage* for κυκλοέσσης ἀγορᾶς θρόνον, 'her throne in the centre of our agora': cp. *Ant.* 793 *νεῖκος ἀνδρῶν ξύναμιον, Tr.* 993 ὃ Κηναία κρηπίς βωμῶν, *Ar.* 176 *νεῖκος ἀκάρπτου χάριν. κυκλόεντα* does not assert a definitely circular form for the agora, but = 'surrounding' rather than 'round,' the epithet marking that the sitting statue of Artemis is the central object. Cp. *Eur. Or.* 919 *ὀλιγακίς ἄστν κἀγορᾶς χραίων κύκλον*, 'the circle of the agora,' *i.e.* its bounds. *Thuc.* 3. 74 *τὰς οἰκίας τὰς ἐν κύκλῳ τῆς ἀγορᾶς*, 'all round' the agora. Other possible versions are (1) 'her round throne (consisting) of the agora,'—a strained metaphor, for θρόνος is the chair of the statue; (2) 'her round seat in the agora,' *κυκλ.* meaning that the pedestal of the statue was circular. *εὐκλέα*, acc. sing., a shortened form for *εὐκλέα* (*εὐκλέα*): see L. and S. *v.* The epithet contains an allusion to Artemis *Εὐκλεία*, the virgin goddess of Fair Fame, worshipped esp. by Locrians and Boeotians, and also at Corinth. Pausanias saw a temple of Ἄρτεμις *Εὐκλεία*, with a statue by Scopas, near the Προῖτιδες πύλαι on the N.E. of Thebes.

εἶ ποτε καὶ προτέρας ἄτας ὑπερ ὀρτυμένηας πόλει 165
 ἡνύσατ' ἔκτοπιαν φλόγα πῆματος, ἔλθετε καὶ νῦν.

στρ. β'. ὦ πόποι, ἀνάριθμα γὰρ φέρω
 πῆματα· νοσεῖ δέ μοι πρόπας στόλος, οὐδ' ἐνι
 φροντίδος ἔγχος
 ᾧ τις ἀλέζεται. οὔτε γὰρ ἔκγονα 171
 κλυτὰς χθονὸς αὔξεται οὔτε τόκοισιν
 5 ἡϊῶν καμάτων ἀνέχουσι γυναῖκες· 174
 ἄλλον δ' ἂν ἄλλω προσίδοις ἅπερ εὔπτερον ὄρνιν
 κρείσσον ἀμαιομακέτου πυρὸς ὄρμενον
 ἀκτὰν πρὸς ἐσπέρον θεοῦ·

ᾠτ. β'. ὦν πόλις ἀνάριθμος ὀλλύται·

165 ἄτας ὑπερ, 'in arrest of ruin': lit. 'on account of.' Cp. *Ani.* 932 κλαύμαθ' ὑπάρξει βραδυτήτος ὑπερ: Aesch. *Theb.* 111 ἴδετε παρθένων ἱέσιον λῶρον δουλοσύνας ὑπερ, 'to avert slavery': so 187. ὀρτυμένηας πόλει: poet. extension of the use of the dat. with words of attacking, e.g. ἐπιέναι, ἐπιτίθεσθαι.

166 ἡνύσατ' ἔκτοπιαν, 'drove beyond our borders,' made ἔκτοπιαν, = ἐξωρίσατε, a rare use of ἀνύω like ποιῆν, καθιστάναι: for ordinary use with *infin.*, cp. 720. ἔλθετε καὶ νῦν, an echo of προφάνητε μοι, προτέρας having suggested καὶ νῦν: as in 338 ἄλλ' ἐμὲ ψέγεις repeats ὄργην ἐμέμψω τὴν ἐμήν: so *Ai.* 1111 οὐ γὰρ τι τῆς σῆς οὐνεκ' ἐστρατεύετο | γυναικός... ἄλλ' οὐνεχ' ὄρκων... σοῦ δ' οὐδέν, and *ibid.* 627—30.

167 ὦ πόποι is merely a cry like παπαί: *Tr.* 853.

170 στόλος, like στρατός, = λαός. οὐδ' ἐνι κ.τ.λ., 'and thought can find no weapon for defence.' ἐνι = ἔνεστι, is available. φροντ. ἔγχος, not a weapon consisting in a device, but a weapon discovered by human wit, ἔγχος ᾧ τις ἀλέξ. being

a bold equivalent for μηχανὴ ἀληγήτηρια.

173 οὔτε τόκοισιν... 'by no birth of children do women surmount the pangs in which they shriek.' Or τόκοις may = ἐν τοῖς τόκοις.

175 ἄλλον δ'... ἄλλω, 'one after another.' The dative here seems to depend mainly on the notion of adding implied by the iteration itself; though it is probable that as the neighbourhood of πρὸς in προσίδοις may have been felt as softening the boldness. προσορᾶν could not be used as = 'to see in addition.'

177 ὄρμενον, 'sped,' 'hurried,' since the life is quickly gone. The aor. part. marks the beginning of the flight: *Il.* 11. 571 δούρα ὄρμενα πρόσσω.

178 ἀκτὰν πρὸς for πρὸς ἀκτὰν, cp. 525, *O. C.* 126. ἐσπέρον θεοῦ: as the Homeric Erebus is in the region of sunset and gloom (*Od.* 12. 81) and Hades is ἐννυχίων ἄναξ *O. C.* 1559.

179 ὦν... ἀνάριθμος, 'By such deaths past numbering': ὦν, masc., referring to ἄλλον... ἄλλω, —knowing no limit to such (deaths): cp.

νηλέα δὲ γένηθλα πρὸς πέδῳ θαναταφόρα κεῖται
ἀνοίκτως·

ἐν δ' ἄλοχοι πολιαί τ' ἐπὶ ματέρες κίχαι
ἀκτὰν παρὰ βώμιον ἄλλοθεν ἄλλαι

182

ἢ λυγρῶν πόνων ἰκτῆρες ἐπιστευάχουσιν.

183

παιὰν δὲ λάμπει στονύεσσά τε γῆρυσ ὄμαυλος·
ὦν ὕπερ, ὧ χρυσέα θυγάτερ Διός,
εὐῶπα πέμψον ἄλκάν·

στρ. γ'. Ἄρεά τε τὸν μαλερόν, ὃς νῦν ἄχαλκος ἀσπίδων
φλέγει με περιβόατος ἀντιάζων, 191
παλίσσυτον δράμημα νωτίσαι πάτρας

ἀνάριθμος θρήνων *El.* 232, μνηῶν | ἀνηριθμὸς *Ai.* 602, where the gen. depends on the substantival notion (ἀριθμὸς) in the compound.

180 γένηθλα (πόλεως), 'her sons': cp. 1424. νηλέα, unpitied. ἀνοίκτως, without οίκτος, lament, made for them. Cp. *Thuc.* 2. 50 πολλῶν ἀτάφων γιγνομένων (in the plague, 430 B.C.): and for ἀνοίκτως, *Aesch. Theb.* 51 οίκτος δ' οὔτις ἦν διὰ στόμα, 'no word of pity.'

181 ἐν δ', cp. on 27. ἐπὶ, adv.: *Her.* 7. 65 τόξα δὲ καλάμνα εἶχον, ἐπὶ δέ, σίδηρον ἦν.

182 ἀκτὰν παρὰ βώμιον, 'at the steps of the altars': *Aesch. Cho.* 722 ἀκτῆ χώματος, the edge of the mound: *Eur. H. F.* 984 ἀμφὶ βωμῶν | ἐπτήξε κρηπίδ', at the base of the altar. Most of the MSS. read παραβώμιον: to suit this ἄχάν and αἰδάν have been conjectured for ἀκτάν, but the text is both simpler and better.

183 λυγρῶν πόνων ἰκτῆρες, 'entreatings for their weary woes'; i.e. on account of, for release from,—causal gen.: cp. ἀλγεῖν τύχης, *Aesch. Ag.* 571.

186 παιὰν δὲ λάμπει, 'The prayer to the Healer rings clear': 473 ἔλαμψε...φάμα: *Aesch. Theb.* 104 κτύπον δέδορκα. ὄμαυλος, i.e. heard

at the same time, though not σύμφωνος with it.

188 ὦν ὕπερ: see on 165.

190 Ἄρεά τε κ.τ.λ. The acc. and infin. Ἄρεα...νωτίσαι depend on ὃς or the like, suggested by the preceding words. Cp. *Il.* 7. 179 Ζεῦ πάτερ, ἢ Διάντα λαχεῖν ἢ Τυδεὸς νίον (grant that). *Aesch. Theb.* 253 θεοὶ πολῖται, μὴ με δουλείας τυχεῖν. Ares is for Soph. not merely the war-god, but generally βροτολογίος, the Destroyer: cp. *Ai.* 706. Here he is identified with the fiery plague. ἄχαλκος ἀσπίδων (cp. *El.* 36 ἄσκειον ἀσπίδων: *Eur. Ph.* 324 ἀπεκλος φαρῶν) in contrast with περιβόατος: Ares comes not, indeed, as the god of war, yet shrieks of the dying surround him with a cry (βοή) as of battle.

191 περιβόατος could not mean 'crying loudly': the prose use ('famous' or 'notorious,' *Thuc.* 6. 31) confirms the pass. sense here. ἀντιάζων, attacking: *Her.* 4. 80 ἠντιασάν μιν (acc.) οἱ Ἑθρῖκες. *Aesch.* has the word once only, as 'to meet' (not in a hostile sense), *Ag.* 1557 πατέρ ἀντιάσσα: *Eur.* always as 'to entreat'; and so Soph. *El.* 1009.

192 νωτίσαι, to turn the back in

ἔλιος: Die fülle welche bringes aelion . oia das : die ma...

ἔπουρον εἶτ' ἐς μέγαν
 5 θάλαμον Ἀμφιτρίτας
 εἶτ' ἐς τὸν ἀπόξενον ὄρμον
 Θρήκιον κλύδωνα.
 τελεῖν γάρ, εἴ τι νύξ ἀφῆ, εἰ with εὐρυμνησίω
 τοῦτ' ἐπ' ἡμᾶρ ἔρχεται.

193

flight (Eur. *Andr.* 1141 πρὸς φυγὴν ἐνώπιον), a poet. word used by Aesch. with acc. πόντον, to *skip* (*Ag.* 286), by Eur. *Ph.* 651 (Dionysus) *κισσὸς ὄν...ἐνώπιον* as = 'to cover the back of.' δράμημα, cognate acc.: ἄλμα κουφιεύν, *At.* 1287. πάτρας: see on Βάθρων, 142.

194 ἔπουρον = ἐπουριζόμενον (ironical). See L. and S. s. v. The word is active *Tr.* 954 ἔπουρος ἐστιώτης αὔρα, 'wafting.' The *v. l.* ἀπουρον would go with πάτρας, 'away from the borders of my country,'—from Ionic οὔρος = ὄρος. But the word does not occur. μέγαν—θάλαμον Ἀμφ., the Atlantic. θάλαμος Ἀμφ. alone would be merely 'the sea' (*Od.* 3. 91), but μέγαν helps to localise it, since the Atlantic was esp. ἡ μεγάλη θάλασσα. Thus Polyb. 3. 37 calls the *Mediterranean* τὴν καθ' ἡμᾶς,—the *Atlantic* τὴν ἔξω καὶ μεγάλην προσαγορευομένην.

196 ἀπόξενον, 'where none find haven';—lit. 'away from strangers,' i.e. keeping them at a distance. Three times in Aesch. the word, with a gen. (γῆς, πέδου), = 'estranged from,' 'a stranger to.' Such compounds are usu. *passive* in sense: cp. ἀπόθεος, ἀπόμισθος, ἀπόστιμος (215), ἀποχρήματος. ἀπόξενος ὄρμος, the Euxine: an oxymoron, = ὄρμος ἄορμος. Strabo 7. 298 ἀπλων γὰρ εἶναι τότε τὴν θάλατταν ταύτην καὶ καλεῖσθαι Ἀξενον διὰ τὸ δυσχεῖμερον καὶ τὴν ἀγριότητα τῶν περιουκούντων ἐθνῶν καὶ μάλιστα τῶν Σκυθικῶν, ξενοθυούτων. The epithet Θρή-

κιον here suggests the savage folk to whom Ares is ἀγχιπτολις on the W. coast of the Euxine (*Ani.* 969).

198 τελεῖν γάρ...ἔρχεται, 'for if night leave aught undone (in the work of destruction), day follows to accomplish this': i.e. εἴ τι νύξ ἀφῆ, ἡμᾶρ ἐπέρχεται τελεῖν τοῦτο. τελεῖν (Hermann's suggestion for τέλει of the mss.) is the common infin. of purpose: and the *pres. inf.* is right, because the act is not single, but repeated. The reading τελεῖν is strongly supported by the *position* of the word ('to accomplish,—if night omits aught,—day follows'). No version of τέλει explains this. The most tolerable is Elmsley's: 'Infulness—if night omit aught—day attacks (ἐπέρχεται) this': but I do not think that such a rendering can stand. Others render—'if night at its close spare anything.' The objections to this are (i) the weakness of the sense: (ii) the simple dat. in this meaning, for which we require ἐπι τέλει, πρὸς τέλει, or ἐν τέλει. The Schol.'s ἐπι τῷ εὐρυμνησίω merely cuts the knot. εἰ...ἀφῆ. Cp. 874 εἰ ὑπερηλοσθῆ (lyric): *O. C.* 1443 εἰ στεροβῶ (dialogue): *Ani.* 710 κεί τις ἦ (do.). In using *ei* with subjunct., the Attic poets were influenced by the epic usage. The instances in classical prose are usu. doubtful, but in Thuc. 6. 21 εἰ ξυστώσω has good authority.

199 ἐπ'...ἔρχεται: for the ad-

10 τόν, ὦ <τᾶν> πυρφόρων 200
 ἀστραπᾶν κράτη νέμων,
 ὦ Ζεῦ πάτερ, ὑπὸ σῶ φθίσσον κεραυνῶ.

ἀντ. γ. Λύκει' ἀναξ, τά τε σὰ χρυσοστροφῶν ἀπ' ἀγκυλᾶν
 βέλεα θέλοιμ' ἂν ἀδάματ' ἐνδατεῖσθαι 205
 ἄρωγὰ προσταθέντα, τὰς τε πυρφόρους
 Ἄρτεμιδος αἴγλας, ξὺν αἴς
 ἢ Λύκι' ὄρεα διάσσει·

verbal *ἐπί* separated from *ερχεται*, cp. *O. C.* 1777 *μηδ' ἐπί πλειῶ | θρήνον ἐγείρετε*. This is 'tnesis' in the larger sense: tmesis proper is when the prep. is essential to the sense of the verb: *Il.* 8. 108 οὐς ποτ' ἀπ' Διείαν ἐλόμην = οὐς ἀφελόμην Διείαν.

200 τόν = ὄν, sc. Ἄρεα (190). τᾶν: this is Herm.'s conjecture, to supply the long syllable required by the metre (cp. 213 *πελασθῆναι φλέγοντ'*).

203 Λύκεια, Apollo, properly the god of light (λυκ), whose image, like that of Artemis, was sometimes placed before houses (*El.* 637 Φοῖβε προσταθῆρι, Aesch. *Théb.* 449 *προσταθῆρις* | Ἄρτεμιδος), so that the face should catch the first rays of the morning sun (δαίμονες... ἀντήλιοι *Id. Ag.* 519): then, through Λύκειος being explained as λυκοκτόνος (Soph. *El.* 7), Apollo the Destroyer of foes: Aesch. *Théb.* 145 Λύκει' ἀναξ, Λύκειος γενεὸ | στρατῶ δαίφ. Cp. below, 919.

204 χρυσοστροφῶν ἀπ' ἀγκυλᾶν, 'from thy bent bow's string of woven gold'. ἀγκύλη, a cord brought round on itself, a noose or loop, here = the *νευρά* of the bent bow.

205 ἐνδατεῖσθαι, pass., to be distributed, i.e. *showered abroad* on the hostile forces. The order of words, and the omission of *σέ*, are

against making *ἐνδατ.* midd. Others understand, 'I would fain *celebrate*,' a sense of *ἐνδατεῖσθαι* derived from that of *distributing words* (λόγους *δνειδισθῆρας ἐνδατοῦμενος*, Eur. *H. F.* 218). The bad sense occurs in *Trach.* 791 τὸ δυσπάρεινον λέκτρον ἐνδατοῦμενος: the good, only in Aesch. fr. 340 ὁ δ' ἐνδατεῖται τὰς εἰς εὐπαιδίας, 'celebrates his happy race of children.'

206 προσταθέντα from *προστήμι*, not *προστεινω*. Cp. *Ai.* 803 *πρόστηντ' ἀναγκαίας τύχης. El.* 637 Φοῖβε προσταθῆρι. *O. T.* 881 *θεὸν οὐ λήξω προστάταν Ἰσχων*. For 1st aor. pass. part., cp. *κατασταθείς* Lys. or. 24. 9, *συσταθείς* Plato *Legg.* 685 C. *προσταθέντα* from *προστεινω* (a verb which does not occur) would scarcely mean 'directed against the enemy,' but rather 'strained against the bow-string.' *προσταχθέντα*, found in one ms., would make *ἀρωγι* prosaic, and is *contra metrum*.

207 Ἄρτεμιδος αἴγλας, the torches with which Artemis was represented, holding one (ξὺν αἴς = *ἀς ἔχουσα*: cp. 55) in each hand (*Ag. Ran.* 1362 *διπύρου ἀέχουσα λαμπάδας, Tr.* 214 Ἄρτεμιν ἀμφίπυρον),—in her character of Διῖλύκη, *σελασφόρος, φωσφόρος, ἀντήλιος*,—names marking her connection with Selene.

208 Λύκι' ὄρεα διάσσει as

τὸν χρυσομίτραν τε κικλήσκω,
 τᾶσδ' ἐπώνυμον γᾶς, 210
 οἰνώπα Βάκχον εὖιον,
 Μαινάδων ὀμόστολον
 10 πελασθῆναι φλέγοντ'
 ἀγλαῶπι <σύμμαχον>
 πεύκα 'πὶ τὸν ἀπότιμον ἐν θεοῖς θεόν. 215

[First *ἑκείσδιον*. OEDIPUS re-enters from the palace in time to hear the closing strains of the prayer for aid against the pestilence which the Chorus has been addressing to the gods.]

ἐλαφρηδός, ἀγροτέρα, huntress. Δύκια: the *Lyrcian* hills are named here in order to associate Artemis more closely with her brother under his *like-sounding* name of Δύκειος. At Troezen there was even a temple of Ἀρτέμις Δυκεία,—a title apparently intended to mark her as the feminine counterpart of the Δύκειος θεός.

209 τὸν χρυσομίτραν. *μίτρα*, a snood: Eur. *Bacch.* 831 ΔΙ. (to Pentheus) πέπλοι ποθήρεις· ἐπὶ κάρᾳ δ' ἔσται *μίτρα*.

210 τᾶσδ' ἐπώνυμον γᾶς, 'who is named with the name of this land.' As he is Βάκχος, so is Thebes called Βακχεῖα (*Tr.* 510), while he, on the other hand, was Καδμείας νύμφας ἀγαλμα (1115). The *mutual* relation of the names is intended here by ἐπώνυμον. The word usually means *called after* (τινός, rarely τιῷ). But ἀρχων ἐπώνυμος, ἥρωες ἐπώνυμοι were those who *gave* names to the year, the tribes: and so *Ai.* 574 (σάκος) ἐπώνυμον, the shield which *gave* its name to Eurysaces. Cp. Eur. *Ion* 1555 where Athene says, ἐπώνυμος δὲ σῆσι ἀφικόμην χθονός, *giving* my name.

211 οἰνώπα...εὖιον, 'ruddy'— 'to whom Bacchants cry *εὖοι*.' Note how in this passionate ode all bright colours (χρυσέας, εὖωπα,

χρυσοστρόφων, ἀγλας, χρυσομίτραν, οἰνώπα, ἀγλαῶπι), and glad sounds (ἴηε Παιῖαν, εἰσιον), are contrasted with the baleful fires of pestilence and the shrieks of the dying.

212 Μαινάδων ὀμόστολον = στελλόμενον ἅμα ταῖς Μαινάσιν, settling forth, roaming with the Maenads: Apoll. Rhod. 2. 802 ὀμόστολος ἕμιν ἔπεσθαι. The nymphs attendant on Dionysus, who nursed the infant god in Nysa, and afterwards escorted him in his wanderings, are called Μαινάδες, Θυιάδες, Βάκχαι.

214 ἀγλαῶπι. A cretic has been lost. Prof. Kennedy's σύμμαχον is simple and appropriate. Arndt conjectures *δατα* ('destroying, consuming,' prob. from *rt. daF*, to kindle, Curt. *Etym.* § 258); but in connection with the 'blithe torch' of Dionysus so sinister an epithet seems unsuitable.

215 τὸν ἀπότιμον. See on ἀπόξενον 196. Ares is 'without honour' among the gentler gods: cp. *Il.* 5. 31 (Apollo speaks), Ἄρες, Ἄρες βροτολογέ, μαιφόνε, τειχεσιπλήτα: and *ib.* 890 where Zeus says to Ares, ἐχθιστός τέ μοι ἔσαι θεῶν, κ.τ.λ. So the Erinyes are *σύγγη θεῶν* (Aesch. *Eum.* 644); and the house of Hades is hateful even to the gods (*Il.* 20. 65).

ΟΙ. αἰτεῖς ἃ δ' αἰτεῖς, τᾶμ' εἰς θέλης ἔπη
 κλύων δέχσθαι τῇ νόσφ θ' ὑπηρετεῖν,
 ἀλκὴν λάβοις ἂν κἀνακούφισιν κακῶν·
 ἀγὼ ξένος μὲν τοῦ λόγου τοῦδ' ἔξερῶ,
 ξένος δὲ τοῦ πραχθέντος· οὐ γὰρ ἂν μακρὰν 220
 ἔχουσεν αὐτός, μὴ οὐκ ἔχων τι σύμβολον.

216—462 First *ἔπεισθαι*. Oedipus solemnly denounces a curse on the unknown murderer of Laius. The prophet Teiresias declares that the murderer is Oedipus.

216 αἰτεῖς. 'Thou prayest; and in answer to thy prayer,—if...' The place of λάβοις is against taking ἀλκὴν κἀνακ. κακῶν as in appos. with αἰ; rather the construction changes, and αἰ is left as an acc. of general reference.

217 κλύων not strictly = *πειθαρχῶν*, 'obediently' (in which sense κλύειν takes *gen.*: τῶν ἐν τέλει, *Ai.* 1352), but simply 'on hearing them': δέχσθαι as *Phil.* 1321 κοῦτε σύμβουλον δέχει: *Ar. Phil.* 63 δέχου τὸν ἄνδρα καὶ τὸν θρονὸν τοῦ θεοῦ. τᾶμ' emphatic by place: 'you pray (to the gods): hear me and (with their help) you shall have your wish.' τῇ νόσφ ὑπηρετεῖν, = *θεραπεύειν τὴν ν.*, do that which the disease requires (for its cure), like *ὑπηρετοῖν τῷ παρόντι δαίμονι*, *El.* 1306.

218 ἀλκὴν as well as ἀνακούφισιν with κακῶν: *Hes. Op.* 199 κακοῦ δ' οὐκ ἔσεται ἀλκή: *Eur. Med.* 1322 ἔρυμα πολεμίας χερσός: below 1200 θανάτων...πύργος: *Ai.* 1212 δείματος...προβολὰ καὶ βελέων.

219—223 ἀγὼ ξένος μὲν...τάδε. Oed. has just learned from Creon that Laius was believed to have been murdered by robbers on his way to Delphi, but that, owing to the troubles caused by the Sphinx, no effective search had been made at the time (114—131). He has at

once resolved to take up the matter—both because Apollo enjoins it, and as a duty to the Theban throne (255). But the murder occurred before he had come to Thebes. He must therefore appeal for some clue—*σύμβολον*—to those who were at Thebes when the rumour was fresh.

220 οὐ γὰρ ἂν μακρὰν κ.τ.λ. The connection of thought in the whole passage is as follows:—'I will appeal to you for any aid that you can give me in tracking the murder. For, if I had not made such an appeal to you, but had trusted to myself alone, I could not have made much progress in the search,—*unless*, indeed, I had possessed some clue, derived from my own recollection of the events. But I have no such clue, since I came to Thebes only after the events: and therefore I appeal to you.' Translate:—'for I should not have tracked the matter far alone (αὐτός), not having a clue. But, as it is' (νῦν δέ, = *not* having a clue),—'since it was only after the time of the deed that I was numbered a Theban among Thebans,—to you, the Cadmeans all, I do thus proclaim.' The protasis to οὐκ ἂν μακρὰν ἔχουσεν is *el* μὴ ἐξείπον, supplied from ἔξερῶ:—'If I had not spoken out (as I am on the point of doing), I should not have been tracking it far' (implying that *now* he is in the way to track it far). μὴ οὐκ ἔχων: as a matter of fact, he has no clue: and this fact would have been

νῦν δ', ὕστερος γὰρ ἀστὸς εἰς ἀστούς τελεῶ,
 ὑμῖν προφωνῶ πᾶσι Καδμείους τάδε·
 ὅστις ποθ' ὑμῶν Λαίῳ τὸν Λαβδάκου
 κάτοιδεν ἀνδρὸς ἐκ τίνος διώλετο,
 225 τοῦτον κελεῦω πάντα σημαίνειν ἐμοί·
 κεί μὲν φοβεῖται, τοῦ πικλήμ' ὑπεξελεῖν

simply expressed by *οὐκ ἔχων*. But he is not thinking of the fact merely as such: he is thinking of it as the *condition* which must have made his unaided search fruitless. Hence *μη ἔχων*, 'on the condition of not having' (which becomes *μη οὐκ ἔχων* because the principal verb, *ἔχενον*, has *οὐ* before it). Cp. Her. 6. 106 *οὐκ ἐξελεύσεσθαι ἔφασαν μη οὐ πλήρης ἐόντος τοῦ κύκλου*: 'they said that they would not go out, the moon not being full.' As a matter of fact, the moon was *not* full: hence *οὐκ ἐόντος* might have been used. But the *fact* is presented as the *condition* which forbade their going-out: hence *μη ἐόντος* (which becomes *μη οὐκ ἐόντος* because *ἔφασαν* has *οὐκ* before it).

222 ὕστερος sc. τοῦ *πραχθέντος*: for the adj. instead of an adv. ὕστερον, cp. *Ai.* 217 *νύκτερος... ἀπελωβήθη*: *Il.* 1. 424 *χθιζὸς ἔβη*: Xen. *An.* 1. 4. 12 *τοῖς προτέροις (= πρότερον) μετὰ Κύρου ἀναβάσι. εἰς ἀστούς τελεῶ inter cives censor*: a metaphor from being *rated* (for taxation) in a certain class: Her. 6. 108 *εἰς Βοιωτῶν τελέειν*: Eur. *Bacch.* 822 *εἰς γυναικας ἐξ ἀνδρῶν τελεῶ. ἀστὸς εἰς ἀστούς* like *Ai.* 267 *κοινὸι ἐν κοινοῖσι*: *ib.* 467 *ἐμπεσῶν μόνος μόνοις*: *Ph.* 135 *ἐν ξένα ξένον*: *ib.* 633 *ἴσος ὦν ἴσους ἀνὴρ*.

227 *κεί μὲν φοβεῖται, τοῦ πικλήμ' ὑπεξελεῖν* | *αὐτὸς καθ' αὐτοῦ* is the reading of all the MSS. I feel certain that we should read *ὑπεξελεῖν* | *αὐτὸν καθ' αὐτοῦ*, the change of *αὐτὸν* into *αὐτὸς* having

necessarily followed that of *ὑπεξελεῖν* into *ὑπεξελών*, due to an interpretation which took the latter with *φοβεῖται*. I find the key to the true sense in Thuc. 4. 83 (Arrhibaeus, the enemy of Perdiccas, makes overtures to Brasidas, and the Chalcidians exhort Brasidas to listen): *ἐδίδασκον αὐτὸν μη ὑπεξελεῖν τῷ Περδικκᾷ τὰ δεινὰ*, 'they impressed upon him that he must not remove the dangers from the path of Perdiccas' by repulsing the rival power of Arrhibaeus. *ὑπεξελεῖν τὰ δεινὰ* = to take them away (ἐκ) from under (ὑπὸ) the feet, — from the path immediately before him: τῷ Περδικκᾷ being a dat. commodi. So here: *κεί μὲν φοβεῖται, and if he is afraid* (as knowing himself to be the culprit), *then I bid him* (κελεύω continued from 226), *ὑπεξελεῖν τὸ ἐπικλήμα* to take the peril of the charge out of his path *αὐτὸν καθ' αὐτοῦ* (by speaking) himself against himself. If the culprit is denounced by another person, he will be liable to the extreme penalty. If he denounces himself, he will merely be banished. By denouncing himself, he forestalls the danger of being denounced by another. Instead of a dat. commodi *αὐτῷ* (corresponding to τῷ Περδικκᾷ in Thuc.), Soph. has written *καθ' αὐτοῦ*, because *self-accusation* is the mode of doing the act expressed by *ὑπεξελεῖν*, which implies *κατηγορῆσαι*. The pregnant *καθ' αὐτοῦ* is rendered still less harsh by the fact that *τοῦ πικλήμα* pre-

αὐτὸν καθ' αὐτοῦ πείσεται γὰρ ἄλλο μὲν
 ἀστεργές οὐδέν, γῆς δ' ἄπεισιν ἀβλαβής·
 εἰ δ' αὖ τις ἄλλον οἶδεν ἐξ ἄλλης χθονός 230
 τὸν αὐτόχειρα, μὴ σιωπάτω· τὸ γὰρ
 κέρδος τελῶ ἴγῳ χῆ χάρις προσκίεσται.
 εἰ δ' αὖ σιωπήσεσθε, καὶ τις ἢ φίλου
 δέσας ἀπώσει τοῦπος ἢ χαυτοῦ τὸδε,
 ἄκ τῶνδε δράσω, ταῦτα χρῆ κλύειν ἐμοῦ. 235
 τὸν ἄνδρ' ἀπαυδῶ τοῦτον, ὅστις ἐστί, γῆς
 τῆσδ', ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω,
 μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα,
 μήτ' ἐν θεῶν εὐχάισι μήτε θύμασιν

cedes. There is no 'aposiopesis' or 'suppressed clause': we have simply to carry on *κελεύω*.

I believe *ὑπεξελῶν* and *αὐτὸς* to be indefensible. If they were to be retained, I should then, as the least of evils, translate thus:— 'And if he is afraid,—when (by speaking) he will have removed the danger of the charge from his own path,—[*let him not fear*].' Such an ellipse, however, seems to me almost impossibly harsh. For other explanations, see large edition, Appendix, Note 6.

230 ἄλλον... ἐξ ἄλλης χθονός, 'another [*i.e.* other than one of yourselves, the Thebans] from a strange land': an alien, whether resident at Thebes, or not: cp. 451 οὗτός ἐστιν ἐνθάδε, | ξένος λόγῳ μέτοικος. The cases contemplated in the proclamation (223—235) are (1) a Theban denouncing another Theban, (2) a Theban denouncing himself, (3) a Theban denouncing an alien.

231 τὸ κέρδος, 'his guerdon,' the expected gain, τὰ μῆνυτρα. *Tg.* 191 ὅπως | πρὸς σοῦ τι κερδάναιμι καὶ κτῶμην χάριν.

232 προσκίεσται, will be stored up *besides* (cp. *Eur. Alc.* 1039 ἀλγος ἄλγει προσκείμενον, *added*).

χάρις κείται is perf. pass. of *χάριν τίθεμαι* or *κατατίθεμαι* (*τινὶ* or *παρὰ τινι*),—a metaphor from deposits of money: τὰ χρήματα κείσθω παρ' οἷς τισιν ἂν ὑμῖν δοκῆ [*Plat.*] *Erist.* 346 c.

233 φίλου, αὐτοῦ with ἀπώσει only (*Il.* 15. 503 ἀπώασσθαι κακὰ νηῶν), 'shall seek to screen friend or self from my behest.'

234 δέσας φίλου as = δέσας ὑπὲρ φίλου (like *κῆδομαι*, *φροντίζω*) would be too harsh, and rhythm is against it. τοῦπος... τὸδε, this command to give up the guilty.

236—240 ἀπαυδῶ (*ἀπ-*, because the first clauses are negative), I command, (μὴ) τινα γῆς τῆσδε that no one belonging to this land μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν shall either entertain or accost τὸν ἄνδρα τοῦτον ὅστις ἐστί. For the gen. γῆς cp. *Plato Prot.* 316 B Ἴπποκράτης ὅδε ἐστί μὲν τῶν ἐπιχωρίων, Ἀπολλοδώρου υἱός, οἰκίας μεγάλης καὶ εὐδαίμονος.

239 The construction is μήτε κοινὸν ποιέσθαι [μήτε] ἐν... εὐχάισι μήτε θύμασιν, a μήτε before εὐχάισι being suppressed. Cp. *Aesch. Ag.* 532 Πάρις γὰρ ὅτε συντελής πόλις: *Cho.* 294 δέχεσθαι δ' ὅτε συλλθεῖν τινά.

κοινὸν ποιῆσθαι, μήτε χέρνιβος νέμειν· 240
 ὠθεῖν δ' ἀπ' οἴκων πάντας, ὡς μιάσματος
 τοῦδ' ἡμῖν ὄντος, ὡς τὸ Πυθικὸν θεοῦ
 μαντεῖον ἐξέφηεν ἀρτίως ἐμοί.
 ἐγὼ μὲν οὖν τοιοῦδε τῷ τε δαίμονι
 τῷ τ' ἀνδρὶ τῷ θανόντι σύμμαχος πέλω· 245
 κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις
 εἷς ὃν λέληθεν εἴτε πλείονων μέτα,
 κακὸν κακῶς νιν ἄμορον ἐκτρῖψαι βίον.

240 κοινὸν here = κοινωνόν, cp. *Ai.* 267 ἢ κοινὸς ἐν κοινούσι λυπεῖσθαι ξυνών. Plat. *Legg.* 868 E (the slayer) ξυνέστιος ἀπὸ τοῦ μηδέποτε γιγνέσθω μηδὲ κοινῶς ἰερῶν. χέρνιβος (partitive gen.) is more suitable than χέρνιβας (the reading of nearly all the mss.) to the idea of exclusion from all fellowship in ordinary worship: χέρνιβας νέμειν would rather suggest a special κάθαρσις of the homicide. When sacrifice was offered by the members of a household (κοινωνὸν εἶναι χέρνιβων... κτησίου βωμοῦ πέλας *Aesch. Ag.* 1037) or of a clan (χέρνιβ φρατέρων *Eum.* 656), a brand taken from the altar was dipped in water, and with the water thus consecrated (χέρνιβ) the company and the altar were sprinkled: then holy silence was enjoined (εὐφημία ἔστω): and the rite began by the strewing of barley meal (ἀλοσχίται) on altar and victim. (*Athenaeus* 409: *Eur. H. F.* 922 ff.) *Acc.* to *Dem. Lept.* § 158 a law of Draco prescribed χέρνιβος εἰργεσθαι τὸν ἀνδροφόνον, σπονδῶν, κρατήρων, ἰερῶν, αγορᾶς. This was a sentence of excommunication (1) from the life of the family and the clan, (2) from the worship common to all Hellenes, who, as opposed to βάρβαροι, are (*Ar. Lys.* 1129) of μᾶς ἐκ χέρνιβος | βωμοῦ περιβαλοντες, ὡς περ ξυγγενεῖς, | Ὀλυμπιασιν, ἐν Πύλαις, Πυθοῖ. The mere

presence of the guilty could render sacrifice inauspicious: *Antiph. De Caed. Her.* § 82 ἱεροῖς παραστάτης πολλοὶ δὴ καταφανεῖς ἐγένοντο οὐχ ὅσοι ὄντες καὶ διακώλυοντες τὰ ἱερά μὴ γίγνεσθαι (*bene succedere*) τὰ νομιζόμενα.

241 ὠθεῖν δέ *sc.* αὐτῶ, understood from the negative ἀπαντῶ: cp. *Her.* 7. 104 οὐκ ἔων φεύγειν... ἀλλὰ ἐπικρατεῖν. ὡς μιάσματος κ.τ.λ. 'knowing that *this* is our defiling thing': see on 11 *ad fin.*

246 κατεύχομαι. Where κατεύχομαι is used, as here, without gen. (or dat.) it = *pray solemnly*, rather than *imprecate*: though often in a context which *implies* imprecation: e.g. Plat. *Legg.* 935 A κατεύχεσθαι ἀλλήλοις ἐπαρωμένους: *Rep.* 394 A κατεύχετο τίσαι τοὺς Ἀχαιοὺς τὰ ἄδρακνα. εἴτε τις κ.τ.λ. 'whether his hidden guilt is lonely or hath partners': whether the unknown man (τις) who has escaped discovery is *εἷς*, alone in the crime, or one of several. *τις*, because the person is indefinite: cp. 107.

248 νιν ἄμορον ('unblest'). Most of the mss. read ἄμοιρον *contra metrum*: Porson corrected this to ἄμορον, defending the redundant νιν by *Tr.* 287 αὐτὸν δ' ἐκείνον, εὐτ' ἂν ἀγὰρ θύματα | ῥέξει πατρώψ Ζηνὶ τῆς ἀλώσεως, | φρόνει νιν ὡς ἕξοντα. The form ἄμορος occurs *Eur. Med.* 1395 (where ἄμοιρος is

ἐπεύχομαι δ', οἴκοισιν εἰ ξυνέστιος
 ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότης, 250
 παθεῖν ἄπερ τοῖσδ' ἀρτίως ἡρασάμην.
 ὑμῖν δὲ ταῦτα πάντ' ἐπισκήπτω τελεῖν
 ὑπὲρ τ' ἑμαυτοῦ τοῦ θεοῦ τε τῆσδέ τε
 γῆς ὧδ' ἀκάρπως καθέως ἐφθαρμένης.
 οὐδ' εἰ γὰρ ἦν τὸ πρᾶγμα μὴ θεήλατον, 255
 ἀκάθαρτον ὑμᾶς εἰκὸς ἦν οὕτως εἶναι,
 ἀνδρὸς γ' ἀρίστου βασιλέως τ' ὀλωλότος,
 ἀλλ' ἐξερευνᾶν· νῦν δ', ἐπεὶ κυρῶ τ' ἐγὼ
 ἔχων μὲν ἀρχὰς ἄς ἐκείνος εἶχε πρῖν,
 ἔχων δὲ λέκτρα καὶ γυναιχ' ὁμόσπορον, 260

a v. l.); ἄμωρος in *Hec.* 421, *Phil.* 182.

249 ἐπεύχομαι, imprecate on myself: Plato *Critias* 120 B ταῦτα ἐπευξάμενος ἕκαστος αὐτῶν αὐτῷ καὶ τῷ ἀφ' αὐτοῦ γένοι. οἴκοισιν... ξυνέστιος: not tautological, since ξυνέστιος is more than *ἐνοικος*, implying admission to the family worship at the *εστία* and to the *σπονδαί* at meals. Plat. *Legg.* 868 F ἱερῶν μὴ κοινωνεῖτω μηδέ... ξυνέστιος αὐτοῖς μηδέποτε γιγνέσθω μηδὲ κοινωνῶς ἱερῶν. Plat. *Euthyphro* 4 B καὶ εἰ μὲν ἐν δίκῃ [ἔκτεινεν], εἴναι, if he slew the man justly, forbear; εἰ δὲ μὴ, ἐπεξίεναι (prosecute the slayer), εἴναιπερ ὁ κτείνων συνέστιός σοι καὶ ὁμοτράπεζός ἤ. By using εἰ γένοιτο (rather than εἴναι γένηται) the speaker implies that he regards *this* danger as somewhat remote.

251 τοῖσδ', the slayer or slayers (247): see on 246.

254 ἀκάρπως καθέως, 'blasted with barrenness by angry heaven': *El.* 1181 ὦ σῶμ' ἀτίμως καθέως ἐφθαρμένον: below 661 ἄθεος, ἀφίλος, forsaken by gods and men.

256 εἰκὸς ἦν. The imperfect indic. of a verb denoting obligation (ἔδει, χρῆν, προσῆκεν, εἰκὸς ἦν), when joined *without* ἄν to

an infinitive, often implies a conditional sentence with imperfect indic. in protasis and apodosis: e.g. οὐκ εἰκὸς ἦν εἶναι = οὐκ ἂν εἶπετε (εἰ τὰ δέοντα ἐποιεῖτε), you would not (now) be neglecting it, (if you did your duty): Xen. *Mem.* 2. 7. 10 εἰ μὲν τοῖσιν ἀσχερὸν τι ἐμελλον ἐργάσασθαι [if I were now intending—as I am not], θάνατον αὐτ' αὐτοῦ προαιρετόν ἦν, = προηροῦμένην ἂν (εἰ τὰ δέοντα ἐποίουν). Thuc. 6. 78 καὶ μάλιστα εἰκὸς ἦν ὑμᾶς...προαράσθαι, = προεωράτε ἂν εἰ τὰ εἰκότα ἐποιεῖτε. So ἐβουλόμην, ἤξιουν, without ἂν, of that which one wishes were true, but which is not so.

257 βασιλέως τ': τe is to be retained after βασιλέως, because (1) there is a climax, which is destroyed if βασιλέως stands merely in apposition with ἀνδρὸς ἀρίστου: (2) ἀνδρὸς ἀρίστου represents the claim of birth and personal merit, —βασιλέως, the special claim of a king on his people. Cp. *Phil.* 1302 ἀνδρα πολέμιον | ἐχθρὸν τε.

258 κυρῶ τ' ἐγὼ = ἐγὼ τε κυρῶ, answered by κοινῶν τε κ.τ.λ. For τe so placed cp. *El.* 249 ἔρροι τ' ἂν αἰδῶς | ἀπάντων τ' εὐσέβεια θνατῶν.

260 ὁμόσπορον, 'the wife who

κοινῶν τε παιδῶν κοῖν' ἄν, εἰ κείνῳ γένος
μῆ' δυστύχησεν, ἦν ἄν ἐκπεφυκότα,
νῦν δ' ἐς τὸ κείνου κρᾶτ' ἐνήλαθ' ἡ τύχη·
ἀνθ' ὧν ἐγὼ τὰδ', ὡσπερὲι τοῦμοῦ πατρός,
ὑπερμαχοῦμαι, κἀπὶ πάντ' ἀφίξομαι

265

bare seed to him': = ὁμοίως σπειρομένην, i.e. ἦν ἐκείως ἐσπεῖρε: in 460 the word is active. ὁμογενῆς in 1361 is not similar.

261 κοινῶν τε παιδῶν κοινὰ ἦν ἄν ἐκπεφυκότα, lit. common things of (= τίς consisting in) kindred children would have been generated: = κοινῶν παιδῶν κοινή φύσις ἐγένετο ἄν, a brood common to Laius and Oedipus, of children akin to each other (as having the same mother, Iocasta) would have issued: 'children born of one mother would have made ties between him and me.' For ἄν doubled cp. 139, 339. κοινῶν = ἀδελφῶν, ὁμαλῶν (Ant. 1 ὦ κοινὸν αὐταδελφὸν Ἰσμῆνης κἀρα). The language of this passage is carefully framed so as to bear a second meaning of which the speaker is unconscious, but which the spectators can feel: Iocasta has actually borne children to her own son Oedipus: thus in κοινῶν παιδῶν κοινὰ...ἐκπεφυκότα, the obvious sense of κοινὰ, 'common to Laius and Oedipus,' has behind it a second sense, in which it hints at a brood who are brothers and sisters of their own sire: see below 1403 f. This subtle emphasis—so ghastly, ξυνοεῖσιν—of the iteration in κοινῶν κοινὰ must not be obliterated by amending κοῖν' ἄν into κύματ' (Nauck) or σπέρματ' (Blaydes). Similarly εἰ κείνῳ γένος μῆ' δυστύχησεν is susceptible of the sense—'if his son (Oed. himself) had not been ill-fated.' κείνῳ γένος ἐδυστύχησε (his hope of issue was disappointed) is here

a bold phrase for κείνος ἐδυστύχησε τὰ περί γένος: for Oed. is not now supposed to know the story of the exposed babe (see 717 f.). δυστυχεῖν is twice used in Eur. Andr. (418 and 711) of failing to have offspring, and in Suppl. 66 εὐτεκνία is opp. to δυστυχία.

263 νῦν δ', 'but as it is,' with aor. equivalent to a perf., as O. C. 84, 371. Cp. below 948 καὶ νῦν ὅδε | πρὸς τῆς τύχης δλώλε. So with historic pres., Lys. In Erat. § 36 εἰ μὲν οὖν ἐν τῷ δικαστηρίῳ ἐκρίνοντο, ῥαδίως ἄν ἐσώζοντο...νῦν δ' εἰς τὴν βουλὴν εἰσάγουσιν, 'as it was, they brought' &c. ἐνήλατο: i.e. he was cut off by a timeless fate, leaving no issue. The image is common of a doom that swoops from above: cp. 1300: Ant. 1345: Aesch. Eum. 369: Ag. 1175: Pers. 515.

264 ἀνθ' ὧν, therefore. The protasis ἐπεὶ κυρῶ (258) required an apodosis introduced by ἀντὶ τούτων: but the parenthesis νῦν δ' ἐς τὸ κείνου κ.τ.λ. (263) has led to ὧν being irregularly substituted for τούτων. Cp. 1466: Antiphon De Caed. Herod. § 11 δέον σε διωβασσθαι κ.τ.λ. ... ἃ σὺ παρελθὼν, where the length of the protasis has similarly caused ἃ to be substituted for ταῦτα. Distinguish from this the use of ἀνθ' ὧν, by ordinary attraction, for ἀντὶ τούτων ἃ ὄντι, = because, Ant. 1068. τὰδ', cogn. acc. to ὑπερμαχοῦμαι, as Ai. 1346 σὺ ταῦτ' Ὀδυσσεὺ τοῦδ' ὑπερμαχεῖς ἐμοῖ; Cp. Il. 5. 185 οὐχ ὄγ' ἄνευθε θεοῦ τὰδε μάλινα.

265 ὑπερμαχοῦμαι only here:

ζητῶν τὸν αὐτόχειρα τοῦ φόνου λαβεῖν
 τῷ Λαβδακεῷ παιδὶ Πολυδώρου τε καὶ
 τοῦ πρόσθε Κάδμου τοῦ πάλαι τ' Ἀγήνορος.
 καὶ ταῦτα τοῖς μὴ δρῶσιν εὐχομαι θεοὺς
 μήτ' ἄροτον αὐτοῖς γῆς ἀνιέναι τιὰ 270
 μήτ' οὖν γυναικῶν παῖδας, ἀλλὰ τῷ πότμῳ
 τῷ νῦν φθερεῖσθαι κἄτι τοῦδ' ἐχθίονι·
 ὑμῖν δὲ τοῖς ἄλλοισι Καδμείοις, ὅσοις
 τάδ' ἔστ' ἀρέσκουθ', ἢ τε σύμμαχος Δίκη

in *Ant.* 194, *Ai.* 1346 Soph. uses ὑπερμαχεῖν. The derivative form ὑπερμαχέω, to be a champion, implies ὑπέρμαχος, as συμμαχέω is from σύμμαχος, προμαχέω from πρόμαχος: ὑπερμαχόμεαι is a simple compound, like συμάχομαι (*Plat.*, *Xen.*), προμάχομαι (*Iliad*, *Diod.*, *Plut.*). κἄτι πάντα ἀφίξομαι with ζητῶν, will leave nothing untried in seeking: a poetical variation of ἐπὶ πᾶν ἐλθεῖν (*Xen. Anab.* 3. 1. 18 ἄρ' οὐκ ἂν ἐπὶ πᾶν ἐλθοί...ὡς φόβον παράσχοι); as in *Eur. Hipp.* 284 εἰς πάντα ἀφίγμαι, 'I have tried all means.'

267 τῷ Λαβδακεῷ παιδὶ, a dat. following ζητῶν κ.τ.λ. as = τιμωρούμενος. For Λαβδακεῷ—Πολυδώρου τε cp. *Med.* 404 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις: for the adj., *Od.* 3. 190 Φιλοκτήτην Ποιάντιον [= Ποιάντος] ἀγλαδὸν υἱόν: *Her.* 7. 105 τοῖς Μασκαμείοισι ἐκγόνουσι: *Ai.* 134 Τελαμώνιε παῖ. *Her.* (5. 59) saw in the temple of the Ismenian Apollo at Thebes an inscription which he assigns to the age of Laius. Cadmus, in the myth, is the son of Agenor king of Phoenicia, whence Carthage is 'Agenor's city' (*Aes.* 1. 338): Polydorus, son of Cadmus and Harmonia, was king of Thebes.

269 f. construe: καὶ εὐχομαι τοῖς ταῦτα μὴ δρῶσιν [*for them, Ph.* 1019 καὶ σοὶ πολλάκις τόδ' ἠθέλημην]

θεοὺς ἀνιέναι αὐτοῖς μήτ' ἄροτόν τινα γῆς, μήτ' οὖν γυναικῶν παῖδας.

270 The mss. almost without exception read γῆν, but the correction γῆς is clearly right.

271 μήτ' οὖν: 'no, nor': *Aesch. Ag.* 474 μήτ' εἶην πτολιπόρθης, | μήτ' οὖν αὐτὸς ἀλοῦς, κ.τ.λ. *Phil.* 345 εἶτ' ἀληθὲς εἶτ' ἄρ' οὖν μάτην: cp. above v. 90. But οὖν with the first clause, 1049 below: *El.* 199, 560: see on 25.

272 φθερεῖσθαι, a fut. found also in *Eur. Andr.* 708 (φθερεῖ 2 sing.): *Thuc.* 7. 48 φθερεῖσθαι: Ionic φθαρέομαι *Her.* 9. 42, 8. 108 (φθαρήσομαι in *Hippocr.*, *Arist.*, *Plut.*). The schol. would write φθαρήναι for φθερεῖσθαι here, distinguishing εσχομαι with fut. infin., 'I vow' (to do), from εσχομαι with pres. or aor. infin., 'I pray.' But verbs of wishing or praying sometimes take a fut. infin. instead of pres. or aor.: *Thuc.* 6. 57 ἐβούλοντο προτιμωρήσασθαι: 6. 6 ἐφιέμενοι μὲν...τῆς πάσης ἄρξειν: 1. 27 ἐδεθήσαν...ξυμπροπέμψειν: 7. 56 διενοοῦντο κλήσειν. See *Goodwin, Moods and Tenses* § 27. N. 2. a.

273 τοῖς ἄλλοισι. The loyal, as opp. to οἱ μὴ ταῦτα δρῶντες (269).

274 ἔστ' ἀρέσκουθ', cp. 126. ἢ τε σύμμαχος Δίκη, Justice who ever helps the righteous cause.

- χοί πάντες εὖ ξυνεῖεν εἰσαεῖ θεοί. 275
 XO. ὥσπερ μὲν ἀραῖον ἔλαβες, ὦδ', ἀναξ, ἐρῶ.
 οὐτ' ἔκτανον γὰρ οὔτε τὸν κτανόντ' ἔχω
 δεῖξαι. τὸ δὲ ζήτημα τοῦ πέμψαντος ἦν
 Φοῖβου τὸδ' εἰπεῖν, ὅστις εἵργασται ποτε.
 OI. δίκαι' ἔλεξας· ἀλλ' ἀναγκάσαι θεοὺς 280
 ἂν μὴ θέλωσιν οὐδ' ἂν εἰς δύναιτ' ἀνήρ.
 XO. τὰ δεύτερ' ἐκ τῶνδ' ἂν λέγοιμ' ἄμοι δοκεῖ.
 OI. εἰ καὶ τρίτ' ἐστὶ, μὴ παρῆς τὸ μὴ οὐ φράσαι.
 XO. ἀνακτ' ἀνακτι ταυθ' ὀρώντ' ἐπίσταμαι

275 εὖ: cp. *Tr.* 229 ἀλλ' εὖ μὲν ἔγμεθ', εὖ δὲ προσφωνούμεθα.

276 ὥσπερ...ἔλαβες. 'As thou hast put me on my oath': as you have brought me into your power under a curse [if I speak not the truth], so (ὦδε, i.e. ἐνορκος) I will speak. So Aeschin. *In Ctes.* § 90 ἐνορκον λαβεῖν τὸν Ἀθηναίων δῆμον...βοηθήσειν, to bind them by an oath that they would help. λαβεῖν here has nearly the same force as in λαβεῖν ἀχμάλωτων &c.: the use of καταλαβεῖν is not really similar (*Thuc.* 4. 85 ὄρκους...καταλαβὼν τὰ τέλη), since the κατά in comp. gives the sense of *overtaking*, and so of *binding*. ἀραῖον = τῆ ἀρᾷ ἐνοχον. Cp. ὄρκιος λέγω *Ant.* 305.

277 γὰρ after ἔκτανον merely prefaces the statement: *Plat. Prot.* 320 C δοκεῖ τοίνυν...μῦθον ὑμῖν λέγειν. ἦν γὰρ ποτε κ.τ.λ.

278 δεῖξαι, 'point to.' Note the emphatic place of the word: the speaker knows not that he is face to face with the slayer. τὸ ζήτημα, acc. of general reference. The simpler form would have been, ἦν τοῦ πέμψαντος τὸ ζήτημα καὶ λῦσαι: but, instead of a verb which could govern ζήτημα, τόδ' εἰπεῖν is substituted, because it conveniently introduces the clause ὅστις εἵργασται, explaining what

the ζήτημα itself was. τὸ ζήτημα is then left much as δ αἰρεῖς is left in 216 when the insertion of ἀλέην κ.τ.λ. has modified the construction.

281 ἂν μὴ θέλωσιν κ.τ.λ. Cp. *Phil.* 1366 κάμ' ἀναγκάζει τάδε. ἂν as 580, 749: *O. C.* 13, *Ant.* 1057, *Phil.* 1276, *Al.* 1085. οὐδ' ἂν εἰς: *Ant.* 884 οὐδ' ἂν εἰς παύσαιτ' ἂν: *O. C.* 1656 οὐδ' ἂν εἰς | θνητῶν φράσειε. In this emphatic form even a prep. could be inserted (*Xen. Hellen.* 5. 4. 1 οὐδ' ὑφ' ἐνός, *Cyr.* 4. 1. 14 μηδὲ πρὸς μίαν), and in prose οὐδὲ εἰς stood without elision: in *Ar. Ran.* 927 etc., where the MSS. have οὐδὲ ἐν (*Dind.* writes οὐδεὲν), οὐδ' ἂν ἐν is a possible *v. l.*

282 ἐκ τῶνδ' = μετὰ τάδε: *Dem. de Cor.* § 313 λόγον ἐκ λόγου λέγων. For δεύτερα, second-best, cp. the proverb δεύτερος πλοῦς: *Plat. Legg.* 943 C τὴν τῶν ἀριστέων κρῖνον... καὶ τὴν τῶν δευτέρων καὶ τρίτων. ἂν λέγοιμ': see on 95.

283 τὸ μὴ οὐ, not τὸ μὴ, because the sentence is negative: below, 1232: *Ant.* 544 μὴ μ' ἀτιμάσῃς τὸ μὴ οὐ | θανεῖν. But even in such a negative sentence the simple τὸ μὴ occurs, below, 1387: *Ant.* 443.

284 ἀνακτ': *Od.* 11. 151 Τειρεσίαιο ἀνακτος. ταυτὰ ὀρώντα,

μάλιστα Φοίβω Τειρεσίαν, παρ' οὐ τις ἂν
σκοπῶν τάδ', ὠναξ, ἐκμάθοι σαφέστατα. 285

ΟΙ. ἄλλ' οὐκ ἐν ἀργοῖς οὐδὲ τοῦτ' ἐπραξάμην.
ἐπεμψα γὰρ Κρέοντος εἰπόντος διπλοῦς
πομπούς· πάλαι δὲ μὴ παρῶν θαυμάζεται.

ΧΟ. καὶ μὴν τά γ' ἄλλα κωφὰ καὶ παλαί' ἔπη. 290

ΟΙ. τὰ ποῖα ταῦτα; πάντα γὰρ σκοπῶ λόγον.

ΧΟ. θανεῖν ἐλέχθη πρὸς τινῶν ὄδοιπόρων.

ΟΙ. ἤκουσα κάγω· τὸν δ' ἰδόντ' οὐδεὶς ὄρα̃.

not=ταῦτὰ φρονούonta or γιγνώσκοντα, 'taking the same views,' but seeing in the same manner, i.e. with equal clearness: ὄρῶντα absol., as *O. C.* 74 ὅσ' ἂν λέγοιμι, πάνθ' ὄρῶντα λέξομαι: ταῦτὰ adverbial=κατὰ ταῦτά: the dat. ἀνακτι as *Her.* 4. 119 τῷτὸ ἂν ὑμῖν ἐπρήσσομεν.

287 ἄλλ' οὐκ...ἐπραξάμην, 'nay, not even this have I left out of my cares.' οὐκ ἐν ἀργοῖς κατέλιπον would have meant, 'I did not leave this among things neglected.' *Soph.* fuses the negative form with the positive, and instead of κατέλιπον writes ἐπραξάμην: 'I saw to this (midd.) in such a manner that it also should not be among things neglected.' πράσσεισθαι (midd.) elsewhere usu.= 'to exact' (*Thuc.* 4. 65 etc.): here=διαπράσσεισθαι, effect for oneself. For ἐν cp. οὐκ ἐν ἐλαφρῷ ἐποιεύμην (*Her.* 1. 118), ἐν εὐχερεί | ἔθου (ταῦτα) *Phil.* 875, ταῦτ' οὖν ἐν αἰσχρῷ θέμενος *Eur. Hec.* 806. ἀργοῖς, not things *undone*, but things at which the work is sluggish or tardy; *O. C.* 1605 κοῦκ ἦν ἔτ' οὐδὲν ἀργὸν ὧν ἐπλήρο: *Eur. Phoen.* 766 ἐν δ' ἐστὶν ἡμῖν ἀργόν, i.e. 'in one thing our zeal has lagged': *Theognis* however has ἀργά=ἀπολήγη, *infecta*.

288 διπλοῦς | πομπούς ἐπεμψα, 'I have twice sent a man to bring him': he had sent two successive messages — one messenger with

each. πομπός=one who is sent to escort (πέμπειν) or fetch a person (*O. C.* 70). Others transl. 'two sets of messengers.'

289 μὴ παρῶν θαυμάζεται=θαυμάζω εἰ μὴ πάρεστι: but with οὐ, =θαυμάζω ὅτι οὐ πάρεστι: differing nearly as 'I wonder why' and 'I wonder that.' *Xen. Anab.* 4. 4. 15 (he spoke of) τὰ μὴ ὄντα ὡς οὐκ ὄντα: i.e. εἰ τι μὴ ἦν, ἔλεγεν ὅτι οὐκ ἦν.

290 καὶ μὴν: see detached note A. τὰ γ' ἄλλα...ἔπη, 'his skill apart, the rumours are' &c.: the rumours which were current—*apart from* the knowledge which the seer may have to give us. Not, 'the other rumours.' *Cr. Plat. Phaed.* 110 E καὶ λίθοις καὶ γῆ καὶ τοῖς ἄλλοις ζῴοις τε καὶ φυτοῖς. κωφά: the rumour has died down; it no longer gives a clear sound. *Cr. fr.* 804 λήθην τε τὴν ἀπαντ' ἀπεστερημένην, | κωφήν, ἀναυδόν: *Al.* 911 ὁ πάντα κωφός, ὁ πάντ' αἰδῖς, rest of all sense and wit.

291 τὰ ποῖα; cp. 120.

292 ὄδοιπόρων: the survivor had spoken of *λησσαι*, 122. The word now used comes nearer to the truth (cp. 801); but, as the next v. shews, *Oed.* does not regard this rumour as a different one from that which Creon had mentioned.

293 τὸν δ' ἰδόντ': the surviv-

ΧΟ. ἀλλ' εἴ τι μὲν δὴ δειματός γ' ἔχει μέρος,
τὰς σὰς ἀκούων οὐ μνεῖ τοιάσδ' ἀράς.

295

ΟΙ. ᾧ μὴ 'στι δρῶντι τάρβος, οὐδ' ἔπος φοβεῖ.

ΧΟ. ἀλλ' οὐξ ἐλέγξων αὐτὸν ἔστιν· οἶδε γάρ
τὸν θεῖον ἤδη μάντιν ᾧδ' ἀγουσιν, ᾧ
τάληθές ἐμπέφυκεν ἀνθρώπων μόμφ.

[At the stage-entrance on the spectators' right (the conventional one for arrivals from the immediate neighbourhood) a tall, white-haired figure of grave and venerable aspect, now appears. It is the aged and blind TEIRESIAS, whom a child leads by the hand. He is wrapped in a heavy and ample white ἱμάτιον, and supports his steps with a staff. Apparently undergoing some sharp mental conflict, and approaching with evident reluctance, he pauses at a distance from the King, who addresses him with words to which the Prophet scarcely listens.]

ΟΙ. ᾧ πάντα νομῶν Τειρεσία, διδακτά τε

300

ing eye-witness: cp. 119 ὦν εἶδε, πλὴν ἐν κ.τ.λ. Oed. has not yet learned that this witness could be produced: cp. vv. 754 ff.

294 ἀλλ' εἰ...μέρος, 'nay, if he knows what fear is.' δέημα, prop. 'an object of fear,' is used by Her. and the poets as = δέος: Her. 6. 74 Κλεομένηα...δέημα ἔλαβε τῶν Σπαρτιηγῶν: Aesch. *Suppl.* 566 χλωρῷ δειματι: Eur. *Suppl.* 599 δέιμα χλοερὸν: id. *El.* 767 ἐκ δειματος, from fear. Cp. 153. The γε gives emphasis: the ἀρά of Oed. were enough to scare the boldest.

295 τὰς τὰς...τοιάσδ' ἀράς, thy curses, being such as they are.

297 οὐξ ἐλέγξων. The balance of ms. authority is slightly in favour of the future, as against the pres. οὐξ ἐλέγξων. The latter would mean, 'there is one who convicts him': i.e. the supposed criminal, whom threats scare not, is already detected; for the prophet has come. To this it may be objected: (1) the pres. participle with ἔστιν would not be suitable unless the conviction were in act of taking place: (2) the fut. not only suits the context better—'one

to convict him' [supposing he is here]—but also agrees with the regular idiom: e.g. *Ph.* 1242 τίς ἔσται μ' οὐπικωλύσων τάδε; *El.* 1197 οὐδ' οὐπαρήξων οὐδ' ὁ κωλύσων πάρα; (cp. *Ant.* 261): Aesch. *P. V.* 27 ὁ λωφῆσων γὰρ οὐ πέφυκε πω: Xen. *Anab.* 2. 4. 5 ὁ ἠγησόμενος οὐδεὶς ἔσται.

299 ἐμπέφυκεν, is implanted,—with reference to the divine gift of prophecy: Her. 9. 94 (of the seer Evenius) καὶ μετὰ ταῦτα αὐτίκα ἐμφυτον μαντικὴν εἶχε. ἀνθρώπων μόμφ, above all other men: cp. *O. C.* 261 μόμφα... | σώξεν ὅλας τε κ.τ.λ., Athens, above all other cities, can save: Isocr. or. 14. § 57 ὀφέλετε δὲ μόνοι τῶν Ἑλλήνων τούτων τὸν ἔρανον, *unice* (though others owe it also).

300 ᾧ πάντα νομῶν: νομῶν (νεμ) means (1) to distribute, (2) to dispose, and so to wield, ply, (3) figuratively, to ponder, *animo versare*: ἐνὶ φρεσὶ κέρδε' ἐνώμας *Od.* 18. 216: ἐν ὧσὶ νομῶν καὶ φρεσὶν πυρὸς δίχα | χρησθηλοῖς βρυνθας ἀψευδέϊ τέχῃ Aesch. *Theb.* 25 (of Teiresias): (4) then, absolutely, to observe: Her. 4. 128 νο-

ἄρρητά τ', οὐράνιά τε καὶ χθονοστιβῆ,
 πόλιν μὲν, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως
 οἶα νόσφ' σύνεστιν ἧς σε προστάτην
 σωτήρᾳ τ', ὄναξ, μῦνον ἐξευρίσκομεν.
 Φοῖβος γάρ, εἰ καὶ μὴ κλύεις τῶν ἀγγέλων, 305
 πέμψασιν ἡμῖν ἀντέπεμψεν, ἔκλυσιν
 μῦνον ἂν ἐλθεῖν τοῦδε τοῦ νοσήματος,
 εἰ τοὺς κτανόντας Λαῖον μαθόντες εὖ
 κτείναιμεν, ἢ γῆς φυγάδας ἐκπεμφαίμεθα.
 σὺ δ' οὖν φθονήσας μήτ' ἀπ' οἰωνῶν φάτιν 310
 μήτ' εἴ τιν' ἄλλην μαντικῆς ἔχεις ὁδόν,
 ῥύσαι σεαυτὸν καὶ πόλιν, ῥύσαι δ' ἐμέ,

μῶντες...σῖτα ἀναρεομένους, observing the moment when they were cutting forage. Similarly here,—with the idea of *mental gras* unaided by eyesight. *διδασκτά τε | ἄρρητά τε*, cp. the colloquial *ῥητὸν ἄρρητὸν τ' ἔπος* (*O. C.* 1001), *dicenda tacenda*: *ἄρρητα* = *ἀπόρητα*: *Her.* 6. 135 *ἄρρητα ἰρὰ ἐκφύρασαν*.

301 οὐράνιά τε καὶ χθονοστιβῆ: not in apposition with *ἄρρητα* and *διδασκτά* respectively, but both referring to each, lore that may or that may not be told, whether of the sky or of the earth.

302 πόλιν μὲν is answered by σὺ δ' in 310: the *city's* state you know,—do then *your* part. The δὲ after *φρονεῖς* introduces the apodosis after a concessive protasis, as *Xen. Cyr.* 5. 5. 21 *ἀλλ' εἰ μὴδὲ τοῦτο...βούλει ἀποκρίνασθαι, σὺ δὲ τοῦντεῦθεν λέγεις*.

303 ἧς sc. νόσου. προστάτην νόσου, a protector from a plague: strictly, one who stands in front of, *shields*, the city's distempered state. Cp. 218, note: *Αἰ.* 803 *πρόστην' ἀναγκαίας τύχης*, shelter my hard fate.

304 μῦνον: this Ionic form (like *κούρος*, *δοῦρ*, *ξείνος*, *γούνατα*) is used in dialogue by *Soph.*:

Aesch. has not *μῦνος*, though n *P. V.* 804 *τόν τε μουνῶκα στρατόν*. In [*Eur.*] *Rhes.* 31 *μόναρχοι* is now restored for *μουνάρχοι*.

305 εἰ καὶ μὴ κλύεις, 'if indeed thou knowest it not from the messengers,' implying that he probably has heard it. *Αἰ.* 1127 *δεινὸν γ' εἶπας, εἰ καὶ ζῆς θανόν*. *Trach.* 71 *πάν τοίνυν, εἰ καὶ τούτ' ἔτλη, κλύοι τις ἂν, if indeed*. On *εἰ καὶ* and *καὶ εἰ* see detached note B.

308 μαθόντες εὖ. εὖ = 'with care,' 'aright': cp. *Αἰ.* 18 *ἐπέγνωσ εὖ: ἰδ.* 528 *ἐὰν τὸ ταχθὲν εὖ τελεῖν*.

310 ἀπ' οἰωνῶν φάτιν: for ἀπό see on 43: φάτιν, 151.

311 ἄλλην ὁδόν, as divination by fire (see on 21) to which Teiresias resorts (*Ani.* 1005) when the voice of birds fails him.

312 ῥύσαι σεαυτὸν κ.τ.λ. *ῥύσθαι τι* is *to draw a thing to oneself*, and so *to protect it*. *ῥύσαι μίαισμα* ('rescue all that is defiled by the dead'), = literally, 'take the defilement under thy care'; i.e. 'make it thy care to remove the defilement.' Cp. *πρόστην' ἀναγκαίας τύχης* (*Αἰ.* 803), shelter my hard fate (instead of, 'shelter me from it'). *πάν μίαισμα*, the whole defilement, as affecting not only

ῥύσαι δὲ πᾶν μίασμα τοῦ τεβηκότος.
 ἐν σοὶ γὰρ ἐσμέν' ἄνδρα δ' ὠφελεῖν ἀφ' ὧν
 ἔχοι τε καὶ δύναιτο κάλλιστος πόνων.

315

ΤΕΙΡΕΣΙΑΣ.

φεῦ φεῦ, φρονεῖν ὡς δεινὸν ἔνθα μὴ τέλη
 λῦη φρονούντι. ταῦτα γὰρ καλῶς ἐγὼ
 εἰδὼς διώλεσ'· οὐ γὰρ ἂν δευρ' ἰκόμην.

ΟΙ. τί δ' ἔστιν; ὡς ἄθυμος εἰσελήλυθας.

human life, but also the herds and flocks and the fruits of the earth: cp. 253. τοῦ τεβηκότος, gen. of the source from which the μίασμα springs,—more pathetic than τοῦ φόνου, as reminding the hearer that vengeance is due for innocent blood. Both πᾶν and the usual sense of μίασμα forbid us to understand, 'avenge the uncleanness [i.e. the unpunished murder] of the dead man.'

314 ἐν σοὶ = *penes te*, 'we are in thy hand': cp. *O. C.* 248 ἐν ἡμῶν ὡς θεῶ | κείμεθα τλάμονες: *Eur. Alc.* 278 ἐν σοὶ δ' ἐσμέν καὶ ζῆν καὶ μή. ἄνδρα acc. before, not after, ὠφελεῖν, as in *Ant.* 710 ἄλλ' ἄνδρα, κεί τις ἦ σοφός, τὸ μανθάνειν | πόλλ' ἀσχροὺν οὐδέν. In both places ἄνδρα has a certain stress—'for mortal man.'

315 ἀφ' ὧν ἔχοι τε καὶ δύναιτο, by means of all his resources and faculties. The optat. in a dependent clause after a primary tense (instead of ἀφ' ὧν ἂν ἔχη τε καὶ δύνηται). This occurs in *universal* statements, and so esp. in *γνώμαι*, as *Ant.* 666 ἄλλ' ὅν πόλις στίσει, τοῦδε χρὴ κλύειν: *Alc.* 520 ἀνδρὶ τοι χρεῶν | μνήμην προσεῖναι, *τερπνὸν εἰ τί που πάθοι*: *ibid.* 1159, 1344: *Xen. Cyr.* 1. 6. 19 ἀλλὰ τοῦ μὲν αὐτὸν λέγειν, ἃ μὴ σαφῶς εἰδῆναι, φεῖδεσθαι δεῖ. The force of the mood may be seen by putting the sentence in a hypothetical

form: εἰ τις ὠφελοῖη ἀφ' ὧν ἔχοι, κάλλιστα ἂν ποιοίη.

316 φρονεῖν...φρονούντι, 'how dreadful to have wisdom where it profits not the wise!' λῦη, without ἂν: cp. *O. C.* 395 δς νέος πέση: *Alc.* 1074 ἔνθα μὴ καθεστήκη δέος: *Tr.* 1008 δ τι καὶ μύση. On the other hand, the indic. λυεῖ (so A and most MSS., *Herm.*, Erfurd) would state the fact: cp. *O. C.* 839 μὴ 'πίτασσο' ἃ μὴ κρατεῖς: *ib.* 1442 μὴ πεῖθ' ἃ μὴ δεῖ. But L has λῦη and some other MSS. have λῦη: and it is much more likely that this should have become λυεῖ than *vice versa*. τέλη λῦη = λυσιτελῆ, only here: cp. *Eur. Alc.* 627 φημι τοιοῦτους γάμοις | λυεῖν βροτοῖς. ταῦτα γάρ (I have to bewail this now), *for*, though I once knew it, I had forgotten it. Teiresias, twice summoned (288), had come reluctantly. Only now, in the presence of Oed., does he realise the full horror of the secret which he holds.

318 διώλεσ' = let slip out of my memory; perh. a common use, though it occurs only here: cp. *σώζεσθαι* to *remember*, *Plat. Theaet.* 153 B: *Rep.* 455 B ἃ ἐμαθε, σώζεται: and so *Soph. El.* 993, 1257. So *Terent. Phormio* 2. 3. 39 *perii hercle: nomen perdidit*, 'have forgotten.'

319 τί δ' ἔστιν; so often in *Soph.*: δέ marking that the at-

- TE. ἄφες μ' ἐς οἶκους· ῥῆστα γὰρ τὸ σὸν τε σὺ 320
καγὰρ διοίσω τοῦμόν, ἦν ἐμοὶ πίθη.
- OI. οὐτ' ἔννομ' εἶπας οὔτε προσφιλή πόλει
τῆδ', ἢ σ' ἔθρεψε, τήνδ' ἀποστερῶν φάτιν.
- TE. ὀρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὸν
πρὸς καιρὸν· ὡς οὖν μηδ' ἐγὼ ταυτόν πάθω. 325
- OI. πᾶν πρὸς θεῶν φρονῶν γ' ἀποστραφῆς, ἐπεὶ
πάντες σε προσκυνοῦμεν οἷδ' ἰκτῆριοι.
- TE. πάντες γὰρ οὐ φρονεῖτ'. ἐγὼ δ' οὐ μὴ ποτε

tention is turned to a new point, as in τὶ δ'; *quid vero?* (941), or to a new person: Isaeus or. 8. § 24 σὺ δὲ τίς εἶ;

321 διοίσω, bear to the end: Eur. *Hipp.* 1143 δάκρυσι διοίσω | πότμον ἀποτμον, *live out* joyless days: Thuc. I. 11 εἰ ξυνεχῶς τὸν πόλεμον διέφερον. διαφέρειν could not mean 'to bear apart' (from each other), though that is implied by the emphatic antithesis τὸ σὸν τε σὺ—καγὰρ τοῦμόν.

322 οὐτ' ἔννομ' κ.τ.λ. οὐκ ἔννομα, 'strange,' not in conformity with usage, which entitled the State to benefit by the wisdom of its μάντις. The king's first remonstrances are gentle.

323 ἀποστερῶν, 'withholding': Arist. *Rhet.* 2. 6. 3 ἀποστερησάμεν παρακαταθήκην, *depositum non reddere*. φάτιν, of a divine message, 151.

324 ὀρῶ γὰρ κ.τ.λ. (*I do not speak*), for I see that *neither* dost thou speak opportunely: (I am silent) therefore, lest I too should speak unseasonably.

325 πρὸς καιρὸν = καιρίως, as with ἐνέπειν *Trach.* 59. ὡς μηδὲ ἐγὼ πάθω is irregular for μὴ καὶ ἐγὼ πάθω, influenced by the form of the preceding clause with οὐδὲ σοί. The sense requires that μηδὲ should be broken up into μὴ *not*, δὲ *on the other hand*. The final

clause ὡς...πάθω depends on σιγῶ, or the like, understood.

326 φρονῶν γ', 'if thou hast knowledge' (of this matter): cp. 569 ἐφ' οἷς γὰρ μὴ φρονῶ σιγῶν φίλῳ: not, 'if thou art sane.' But in 328 οὐ φρονεῖτε = 'are without understanding,' are senseless.

328 ἐγὼ δ' οὐ μὴ ποτε ἐκφῆνω τὰ ἑμέα (ὡς ἂν μὴ εἶπω τὰ σά) κακά: I will never reveal my (not to call them *thy*) griefs. τὰ ἑμέα κακά, = those secrets touching Oedipus which lie heavy on the prophet's soul: τὰ σά κακά, those same secrets in their import for Oedipus. We might render ὡς ἂν εἶπω μὴ τὰ σ' either (i) as above, or (ii) 'in order that I may not utter thy griefs.' But (i) is preferable for these reasons:—(1) The subjunct. εἶπω with μὴ was familiar in such phrases. Plat. *Rep.* 487 D τοὺς μὲν πλείστους καὶ πάντῳ ἀλλοκότους γιγνομένους, ἵνα μὴ παμπανήρους εἶπωμεν, 'becoming very strange persons,—not to use a more unqualified epithet': *Rep.* 507 D: *Hippias minor* 372 D. The substitution of ὡς ἂν for the commoner ἵνα in no way alters the meaning. For ὡς ἂν μὴ, cp. Ar. *Av.* 1508 τούτῳ...τὸ σκιάδειον ὑπέρεχε | ἀωθεν, ὡς ἂν μὴ μ' ἴδωσιν οἱ θεοί. For ὡς ἂν εἶπω μὴ instead of ὡς ἂν μὴ εἶπω, cp. 255, *Phil.* 66 εἰ δ' ἐργάσει | μὴ

- ταῦμ', ὡς ἂν εἶπω μὴ τὰ σ', ἐκφήνω κακά.
 OI. τί φῆς; ξυνειδῶς οὐ φράσεις, ἀλλ' ἐννοεῖς 330
 ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν;
 TE. ἐγὼ οὐτ' ἐμαντὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ'
 ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθοιό μου.
 OI. οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρον 335
 φύσιν σὺ γ' ὀργάνειας, ἐξερεῖς ποτέ,
 ἀλλ' ὧδ' ἀτειγκτος ἀτελευτήτος φανεῖ;
 TE. ὀργὴν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὁμοῦ
 ναίουσαν οὐ κατείδες, ἀλλ' ἐμὲ ψέγεις.
 OI. τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζουτ' ἔπη

ταῦτα. (2) The emphatic position of ταῦμ' suits this version. (3) ἐκφήνω is more forcible than εἶπω. If the meaning were, 'I will not reveal my griefs, in order that I may not mention (εἶπω) thy griefs,' the clauses would be ill-balanced. Many emendations of the passage have been proposed, but I believe the text to be sound.

330 ξυνειδῶς, because ἐκφήνω implied that he knew: cp. 704. Not, 'being an accomplice': Oed. can still control his rising anger.

332 The ruggedness of this verse is perh. designed to express agitation. Cp. 1002 ἐγὼ οὐχί: O. C. 939 ἐγὼ οὐτ' ἀνανδρον: ib. 998 ἐγὼ οὐδέ: Ant. 458 ἐγὼ οὐκ ἐμῆλλον. ταῦτ': see on 29.

334 πέτρον | φύσιν: Eur. Med. 1279 ὡς ἄρ' ἦσθα πέτρος ἢ σίδα|ρος. For the periphrasis cp. Plat. Phaedr. 251 B ἢ τοῦ πέτρον φύσις, = τὸ πέτρον πεφυκὸς ὡσπερ πέφυκε, being constituted as it is: Timae. 45 B τὴν τῶν βλεφάρων φύσιν, &c.

335 ποτέ, tandem aliquando: Phil. 816 μέθες ποτε: ib. 1041 τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.

336 ἀτελευτήτος φανεῖ; 'wilt thou never make an end?' Literally ἀτελευτ. = not brought to an

end: here, a man 'with whom one cannot make an end,'—who cannot be brought to the desired issue. The word is possibly borrowed from the colloquial vocabulary of the day: the tone is like that of the Latin odiosus.

337 ὀργὴν ἐμέμψω κ.τ.λ. 'Thou blamest my temper, but seest not that to which thou thyself art wedded.' ὁμοῦ | ναίουσαν, while (or though) it dwells close to thee,—possesses and sways thee. Cp. κηλῖς (O. C. 1134) and βλάβη (Él. 785) ξύνοικος: συναλειν πόνους (Ph. 802): συντρόφοις | ὀργαῖς (Aí. 639). But the words have a second meaning: 'thou seest not that thine own [τὴν σὴν, thy kinswoman, thy mother] is dwelling with thee [as thy wife].' Cp. 261.

338 ἀλλ' ἐμὲ ψέγεις: the thought of ὀργὴν ἐμέμψω τὴν ἐμήν returns upon itself, as if from a sense that the contrast between ἐμέμψω and κατείδες would be imperfectly felt without such an iteration: this is peculiarly Sophoclean; cp. 166 (ἔλθετε καὶ νῦν): Aí. 627 αἰλωνον αἰλωνον οὐδ' οἰκτρᾶς γόνον ὄρνιθος ἀηδοῦς... ἀλλ' ὀξυτόνους μὲν ὠδάς: ib. 1111 οὐ...τῆς σῆς οὐνεκ... | ἀλλ' οὐνεχ' ὄρκων... | σοῦ δ' οὐδέεν: and so Tr. 431.

339 The emphasis on τοιαῦτα

- κλύων, ἂ νῦν σὺ τήνδ' ἀτιμάξεις πόλῳ; 340
- ΤΕ. ἤξει γὰρ αὐτά, κἂν ἐγὼ σιγήῃ στέγω.
- ΟΙ. οὐκοῦν ἄ γ' ἤξει καὶ σέ χρηί λέγειν ἐμοί.
- ΤΕ. οὐκ ἂν πέρα φράσαιμι. πρὸς τὰδ', εἰ θέλεις,
θυμοῦ δι' ὀργῆς ἦτις ἀγριωτάτη.
- ΟΙ. καὶ μὴν παρήσω γ' οὐδέν, ὡς ὀργῆς ἔχω, 345
ἄπερ ξυνήμ'. ἴσθι γὰρ δοκῶν ἐμοί
καὶ ξυμφυτεῦσαι τοῦργον, εἰργάσθαι θ', ὅσον
μὴ χερσὶ καίνων· εἰ δ' ἐτύγχανες βλέπων,

as well as on οὐκ warrants the repeated ἂν: Eur. *Andr.* 934 οὐκ ἂν ἐν γ' ἐμοῖς δόμοις | βλέπουσ' ἂν ἀγάς τὰμ' ἑκαρποῦτ' ἂν λέχη.

340 ἄ...ἀτιμάξεις πόλιν: ἀ cogn. acc.: *Ai.* 1107 τὰ σέμω' ἐπη | κόλαζ' ἐκείνους: *Ant.* 550 τί ταῦτ' ἀνίψ μ'; ἀτιμάξεις by rejecting the request that he would speak: *Ant.* 544.

341 ἤξει γὰρ αὐτά. The subject to ἤξει is designedly left indeterminate: '(the things of which I wot) will come of themselves.' The seer is communing with his own thought, which dwells darkly on the κακά of v. 329. αὐτά = αὐτόματα: cp. the phrase αὐτὸ δέλξει, *res ipsa arguet*, the result will show: *Ai.* 1099 οὐκ αὐτὸς ἐξέπλευσεν ὡς αὐτοῦ κρατῶν: Verg. *Ecl.* 4. 21 Ipsae lacte domum referent distenta capellae | ubera: so *Il.* 17. 254: Theocr. 11. 12.

342 οὐκοῦν ἄ γ' ἤξει κ.τ.λ. 'Then, seeing that (ἄ γε = *quippe quae*) they will come, thou on thy part (καὶ σέ) shouldst tell them to me.' The stress of καὶ falls primarily on σέ, but serves at the same time to contrast λέγειν with ἤξει.

343 οὐκ ἂν πέρα φράσαιμι. The courteous formula (95, 282), just because it is such, here expresses fixed resolve.

344 ἦτις ἀγριωτάτη: *Il.* 17.

61 ὅτε τίς τε λέων...βοῦν ἀρπάσῃ ἦτις ἀρίστη: Plat. *Apol.* 23 Α πολλοὶ ἀπέχθεται...καὶ οἶαι χαλεπώταται.

345 καὶ μὴν with γε, 'aye verily': cp. *El.* 554 where ἦν ἐφῆς μοι is answered (556) by καὶ μὴν ἐφήμ'. See detached note A. ὡς ὀργῆς ἔχω = ἔχω ὀργῆς ὡς ἔχω, being so wroth as I am. Thuc. 1. 22 ὡς ἑκατέρων τις εὐνοίας ἡ μνήμης ἔχοι: Eur. *Hel.* 313 πῶς δ' εὐμελείας τοισὶδ' ἐν δόμοις ἔχεις; παρήσω...οὐδὲν (τούτων) ἄπερ ξυνήμ', I will leave unsaid nothing (of those things) which I comprehend, *i.e.* I will reveal my whole insight into the plot. ξυνήμμι suits the intellectual pride of Oedipus: he does not say 'think' or 'suspect': cp. 628. For γὰρ after ἴσθι cp. 277.

347 καὶ ξυμφυτεῦσαι...εἰργάσθαι θ'. καὶ...τε could no more stand for 'and'... 'both' than *et...que* could. καὶ (*adco*) here implies, 'no mere sympathiser, but actually the plottor.' ὅσον (εἶχες εἰργάσθαι) μὴ καίνων, so far as you could be the author of the deed without slaying, 'short of slaying': cp. Thuc. 4. 16 φυλάσσειν δὲ καὶ τὴν νῆσον Ἀθηναίους μὴδὲν ἦσσαν, ὅσα μὴ ἀποβαίνοντας: 1. 111 ἴης γῆς ἐκράτουν ὅσα μὴ προΐοντες πολλὸ ἐκ τῶν δπλων: *Tr.* 1214.

- καὶ τοῦργον ἂν σοῦ τοῦτ' ἔφην εἶναι μόνου.
TE. ἄλθες; ἐννέπω σὲ τῷ κηρύγματι 350
 ᾧπερ προείπας ἐμμένειν, καὶ ἡμέρας
 τῆς νῦν προσαυδᾶν μήτε τούσδε μήτ' ἐμέ,
 ὡς ὄντι γῆς τῆσδ' ἀνοσίφ μιάστορι.
OI. οὕτως ἀναιδῶς ἐξεκίνησας τόδε
 τὸ ῥήμα; καὶ ποῦ τοῦτο φεύξεσθαι δοκεῖς; 355
TE. πέφηνγα· τάληθές γάρ ἰσχύουν τρέφω.
OI. πρὸς τοῦ διδαχθεῖς; οὐ γὰρ ἔκ γε τῆς τέχνης.

349 καὶ τοῦργον...τοῦτο, the doing of this, thing also, αὐτὴν τὴν πρᾶξιν, as distinct from the plotting and direction of the acts.

350 ἄλθες; κ.τ.λ. The same word marks the climax of Creon's anger in *Ani.* 758: cp. *Ar. Av.* 393 ἔτεόν; &c.

351 ᾧπερ προείπας (sc. ἐμμένειν), by which thou didst proclaim that (all) should abide: this is better than taking ᾧπερ as by attraction for ὅπερ, since προειπέειν could take an acc. of the thing proclaimed (e.g. ξένων, θάνατον), but not of the edict itself (as κήρυγμα).

353 ὡς ὄντι...μιάστορι, an ana-coluthon for ὡς ὄντα μιάστορα, as if ἐννέπω σοί had preceded. ἐμέ just before made this necessary. *Elms.* cp. *Eur. I. A.* 491 ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης | εἰσήλθε συγγένειαν ἐννοουμένην.

354 ἐκκίνησας. ἐκκινεῖν is used of starting game, *El.* 567 ἐκκίνησεν ποδοῦν | ...ἐλαφόν: of rousing one from rest, *Trach.* 1242, and fig. of exciting pain which had been lulled, *ib.* 979. Here the notion is that of a sudden and startling utterance. But the choice of the word has also been influenced by the common use of κινεῖν in the sense of mooting subjects which should not have been touched: *Eur. El.* 302 ἐπεὶ δὲ κινεῖς μῦθον, i.e. since thou hast

broached this theme: cp. *O. C.* 1526 ἂ δ' ἐξάγιστα μὴδὲ κινεῖται λόγῳ. So ἀκίνητα (ἔπη) = ἀπρόρητα *O. C.* 624, *Ani.* 1060 ὄρεεις με τὰ κίνητα διὰ φρονῶν φράσαι. | κινεῖ, κ.τ.λ.

355 καὶ ποῦ κ.τ.λ. And on what ground dost thou think to escape (punishment for) this thing? For ποῦ cp. 390: *Ai.* 1100 ποῦ σὺ στρατηγεῖς τοῦδε; Distinguish καὶ (1) prefixed to interrogative particles, when it expresses an objection: *Aesch. Ag.* 280 καὶ τίς τῶδ' ἐξίκοι' ἂν ἀγγέλων τάχος; *Dem. Fals. Legat.* § 257 (with Shilleto's note), and καὶ πῶς; *passim*: (2) suffixed, where, granting a fact, it asks for further information: *Agam.* 278 ποίου χρόνου δὲ καὶ πεπόρθηται πόλις; (assuming it to be taken, when was it taken?) *Eur. Alc.* 834 ποῦ καὶ σφε θάπτει; τοῦτο φεύγειν here = τοῦτο τὴν δίκην ἐκφεύγειν: *Eur. Med.* 795 παίδων φόνον | φεύγουσα, fleeing from (the penalties of) the murder: *Cic. Pro Cluent.* 59 § 163 *calumniam (= crimen calumniae) non effugiet.*

356 τάληθές κ.τ.λ. 'in my truth is my strength': ἰσχύουν expresses the living strength of the divine instinct within him: cp. *ζῶντα* 482. τρέφω: see on ἐμπέφυκεν 299.

357 τέχνης, slightly contemptuous; cp. 388, 562, 709.

- TE. πρὸς σοῦ· σὺ γάρ μ' ἄκουτα προὔτρέψω λέγειν.
 OI. ποῖον λόγον; λέγ' αὖθις, ὡς μᾶλλον μάθω.
 TE. οὐχὶ ξυνήκας πρόσθεν; ἢ ῥ' κπειρᾶ λέγων; 360
 OI. οὐχ ὥστε γ' εἰπεῖν γνωστόν· ἀλλ' αὖθις φράσον.
 TE. φονέα σε φημὶ τάνδρὸς οὐ ζητεῖς κυρεῖν.
 OI. ἀλλ' οὐ τι χαίρων δις γε πημονὰς ἐρεῖς.
 TE. εἶπω τι δῆτα κάλλ', ἢν' ὀργίξῃ πλέον;
 OI. ὅσον γε χρῆξεις· ὡς μάτην εἰρήσεται. 365
 TE. λεληθῆναι σε φημὶ σὺν τοῖς φιλάτοις
 αἰσχισθ' ὀμιλοῦντ', οὐδ' ὄραν ἢν' εἰ κακοῦ.
 OI. ἢ καὶ γεγηθῶς ταῦτ' αἰεὶ λέξειν δοκεῖς;
 TE. εἶπερ τί γ' ἐστὶ τῆς ἀληθείας σθένος.
 OI. ἀλλ' ἐστὶ, πλὴν σοί· σοὶ δὲ τοῦτ' οὐκ ἔστ', ἐπεὶ 370

358 προὔτρέψω: mid., as 1446: but act., *Ani.* 270, *El.* 1193.

360 ἢ κπειρᾶ λέγων; or (while you do understand my meaning already) are you merely trying by your talk (*λέγων*) to provoke a still further statement of it? The notion of *ἐκ* in the compound is that of *drawing forth* something from the person tested. *λέγων* here implies *idle* talk, cp. 1151 *λέγει γὰρ εἰδὼς οὐδέν*. The *λέγειν* of the mss. gives a weak sense: *ὥστε* must be supplied, 'tempting me so that I should speak.'

361 οὐχ ὥστε γ' κ.τ.λ. οὐ (*ξυν-ῆκα*) οὕτω γ' ἀκριβῶς ὥστε εἰπεῖν: cp. 1131. γνωστόν, 'known': but *γνωτά* 58, *γνωτόν* 396. It has been held that Attic usage distinguished *γνωστός*, as = 'what can be known,' from *γνωτός*, as = 'what is known'; but the distinction cannot be established.

362 οὐ ζητεῖς κ.τ.λ. φημὶ σε φονέα κυρεῖν (*δντα*) τοῦ ἀνδρὸς οὐ (*τὸν φονέα*) ζητεῖς.

363 πημονάς: i.e. such charges are downright *πημοναί*, calamities, infamies. There is something of a colloquial tone in the phrase: cp. *Αἰ.* 68 *μηδὲ συμφορὰν δέχου* |

τὸν ἄνδρα: *El.* 301 *ὁ πάντ' ἀνα-κὶς οὗτος, ἢ πάσα βλάβη*. Cp. 336 *ἀτελείτητος*.

366 λεληθῆναι... ὀμιλοῦντ': 'has been living in unguessed shame with thy nearest kin: σὺν τοῖς φιλάτοις κ.τ.λ. = σὺν τῇ φιλάτῃ (*Io-casta*): since *ὀμιλοῦντ'* implies wedlock, and not merely the companionship denoted by *ξυνών* in 457: for the allusive plural, cp. *Aesch. Cho.* 53 *δεσποτῶν θανάτουσι* (*Agamemnon's murder*): *Eum.* 100 *παθοῦσά γ' οὕτω θεινά πρὸς τῶν φιλάτων* (*Clytaemnestra* speaks of her murder by *Orestes*).

367 ἢν' εἰ κακοῦ: cp. 413, 1442. *Trach.* 375 *τοῦ ποτ' εἰμὶ πράγμα-τος*;

368 ἢ καὶ; 'dost thou indeed?' *Aesch. Eum.* 402 *ἢ καὶ τοιαύτας τῶδ' ἐπιρροεῖς φυγὰς*;

370 πλὴν σοί· σοὶ δὲ κ.τ.λ. Note in these two vv. (1) the rhetorical iteration (*ἐπαναφορά*) of *σοί*, as in *O. C.* 787 *οὐκ ἔστι σοι ταῦτ'*, *ἀλλὰ σοι ταῦτ' ἔστ'*: *Phil.* 1054 *πλὴν εἰς σέ· σοὶ δέ*: *Isocr.* or. 15 § 41 *κινδυνεύων τὰ μὲν ὑφ' ὑμῶν τὰ δὲ μεθ' ὑμῶν τὰ δὲ δι' ὑμᾶς τὰ δ' ὑπὲρ ὑμῶν*. (2) the ninefold *τ* (*παρήχησις*) in 371; cp. 425: *Αἰ.* 528 *ἔάν τὸ*

- τυφλὸς τά τ' ὄτα τὸν τε νοῦν τά τ' ὄμματ' εἰ.
 ΤΕ. σὺ δ' ἄθλιός γε ταῦτ' ὄνειδίζων, ἂ σοὶ
 οὐδεὶς ὃς οὐχὶ τῶνδ' ὄνειδιεῖ τάχα.
 ΟΙ. μίᾳς τρέφει πρὸς νυκτός, ὥστε μῆτ' ἐμὲ
 μῆτ' ἄλλον, ὅστις φῶς ὄρῃ, βλάψαι ποτ' ἄν. 375
 ΤΕ. οὐ γάρ σε μοῖρα πρὸς γ' ἐμοῦ πεσεῖν, ἐπεὶ
 ἱκανὸς Ἀπόλλων, ᾧ τάδ' ἐκπράξει μέλει.
 ΟΙ. Κρέοντος ἧ σοῦ ταῦτα τάξευρήματα;
 ΤΕ. Κρέων δέ σοι πῆμ' οὐδέν, ἀλλ' αὐτὸς σὺ σοί.
 ΟΙ. ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνῃ τέχνης 380

ταχθῆν εὐ τολμᾷ τελεῖν: *ib.* 1112 οἱ πόνοι πολλοῦ πλέψ: *Eur. Med.* 476 ἔσωσά σ' ὡς Ἰσασιν Ἑλλήνων ὄσοι, κ.τ.λ.: *Ennius, O Tite tute Tati tibi tanta, tyranne, tulisti: Cic. Pro Cluent.* 35 § 96 non fuit igitur illud iudicium iudicii simile, iudices.

372 σὺ δ' ἄθλιος: 'Aye and thou art a poor wretch': ἄθλιος, of wretched *folly*. Cp. the use of ἀνοήτος, *Ai.* 1156, *Ant.* 1025 (joined with ἀβουλος), μέλεος (*Ai.* 621), κακοδαίμων, κ.τ.λ.

373 οὐδεὶς (ἔστιν) ὃς οὐχὶ = πᾶς τις: *Ai.* 725 ἤρασσον οὐτις ἐσθ' ὃς οὐ. More properly οὐδεὶς ὅστις οὐ, declined (by attraction) in both parts, as *Plat. Phaed.* 117 D οὐδένα ὄντινα οὐ κατέκλασε.

374 μίᾳς τρέφει πρὸς νυκτός, 'thy life is passed in (thou art cherished by) one unbroken night': the pass. form of *μία νύξ σε τρέφει*. Cp. *Ai.* 859 ὦ φέγγος, ὦ γῆς ἱρὸν οἰκείας πέδον | ...χαίρει', ὦ τροφῆς ἐμοί: *fr.* 521 *τερπνῶς γὰρ αἰεὶ πάντας ἀνοία τρέφει*, i.e. *folly ever gives a joyous life*: *Eur. Hipp.* 366 ὦ πόνοι τρέφοντες βροτοῦς cares that *make up the life* of men. μίᾳς might be simply *μόνης*, but, in its emphatic place here, rather = 'unbroken,' unvaried by day: cp. *Arist. Rhet.* 3. 9 (λέξω) εἰρομένην καὶ τῷ συνδρασμῷ

μίαν, forming one continuous chain.

376 (οὐκ ἐγὼ σε βλάψω), οὐ γὰρ μοῖρά σε πεσεῖν κ.τ.λ. The MSS. make nonsense of the passage, reading με...γε σοῦ. The correction is *Brunck's*.

377 ἐκπράξει, 'to work out' (not to 'exact'); τάδε has a mysterious vagueness (cp. 341), but includes τὸ πεσεῖν σε, as in 1158 τόδ' refers to *δέσθαι*.

379 Κρέων δέ = 'Nay, Creon'—introducing an objection, as *Trach.* 729 τοιαῦτα δ' ἂν λέξειεν κ.τ.λ.: *O. C.* 395 γέροντα δ' ὄρθουν φλαύρον.

380 τέχνῃ...βίῳ, 'skill outmatching skill in life's keen rivalries': τῷ πολυζήλῳ βίῳ, locative dative, defining the sphere of ὑπερφέρουσα, like *ἐπι μέγας οὐρανῷ* | *Zeus El.* 174. πολυζήλῳ = full of emulation (*ζηλος*). Others understand, 'in the much-admired life' (of princes): so πολυζήλων (πόσων) in *Trach.* 185. But (1) βίῳ seems to denote life generally, rather than a particular station: (2) the phrase, following πλοῦτε καὶ τυραννί, would be a weak addition. For the general sense of τέχνῃ cp. *Ant.* 365 τὸ μηχανόεν τέχνας, the inventiveness of (human) skill: *Ph.* 138. The phrase here has a reference to that (*μαρτικῆς*) τέχνῃ of

ὑπερφέρουσα τῷ πολυζήλω βίῳ,
 ὅσος παρ' ὑμῖν ὁ φθόνος φυλάσσεται,
 εἰ τῆσδέ γ' ἀρχῆς οὔνεχ', ἦν ἐμοὶ πόλις
 δωρητόν, οὐκ αἰτητόν, εἰσεχειρίσειν,
 ταύτης Κρέων ὁ πιστός, οὐξ ἀρχῆς φίλος 385
 λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἰμεῖρεται,
 ὑφείς μάγον τοιούδε μηχανορράφον,
 δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν
 μόνον δέδορκε, τὴν τέχνην δ' ἔφω τυφλός.
 ἐπεὶ, φέρ' εἶπέ, ποῦ σὺ μάντις εἰ σαφής; 390
 πῶς οὐχ, ὅθ' ἡ ῥαψωδὸς ἐνθαδ' ἦν κύων,

Teiresias which Oed. surpassed when he solved the riddle: cp. 357.

382 παρ' ὑμῖν...φυλάσσεται, is guarded, stored, in your keeping: i.e. how much envy do ye tend to excite against those who receive your gifts. φυλάσσεται, stronger than τρέφεται, represents envy as the inseparable attendant on success: cp. *O. C.* 1213 σκασιούναν φυλάσσων, stubborn in folly: Eur. *Ion* 735 ἀξί' ἀξίων γεννητόρων | ἦθη φυλάσσει.

384 δωρητόν, οὐκ αἰτητόν, feminine (not neuter, a use far most common in *simple* predications, e.g. οὐκ ἀγαθὸν πολυκοιρανῆ): this view is favoured by γνωτόν in 396, which must agree with ἦν. Cp. *Thuc.* 2. 41 γῆν ἔσβατόν: 7. 87 ὄσμαι οὐκ ἀνεκτοί: *O. C.* 1460 περτωτός βροντή: *Tr.* 446 εἰ... μεμπτός εἰμι (Deianeira).

387 ὑφείς, having secretly sent as his agent, 'having suborned.' [*Plat.*] *Αἰσχίους* 368 Ε προέδρους ἐγκαθέτους ὑφέντες, 'having privily brought in suborned presidents.' μάγον...ἀγύρτην, 'such a scheming juggler as this, a tricky quack.' μάγος expresses contempt for the rites of divination practised by Teiresias: ἀγύρτης taunts him as a mercenary impostor. So *Plut.*

Mor. 165 F joins ἀγύρτας and γόητας, Zosimus 1. 11 μάγοις τε καὶ ἀγύρταις. The passage shows how Asiatic superstitions had already spread among the vulgar, and were scorned by the educated, in Greece. The Persian μάγος (as conceived by the Greeks) was one who claimed to command the aid of beneficent deities (δαίμονες ἀγαθοεργοί), while the γόης was properly one who could call up the dead. So Eur. *Or.* 1496 (Helen has been spirited away) ἡ φαρμάκοισιν (by charms) ἡ μάγων | τέχμασιεν ἡ θεῶν κλοπαῖς.

388 ἀγύρτην (ἀγείρω), a priest, esp. of Cybele (μητραγύρτης, or when she had the lunar attributes, μηναγύρτης), who sought money from house to house, or in public places, for predictions or expiatory rites. ἐν τοῖς κέρδεσιν, in the case of gains: cp. *Ai.* 1315 ἐν ἐμοὶ θρασύς: *ib.* 1092 ἐν θανούσιν ὑβριστής.

390 ἐπεὶ = 'for,' 'else' (if this is not true): *El.* 351 οὐ ταῦτα...δεῖλαν ἔχει; | ἐπεὶ δίδαξον, κ.τ.λ. ποῦ; where? i.e. in what sense? Eur. *Ion* 528 ποῦ δέ μοι πατήρ σὺ; εἰ σαφής = πέφηνας ὦν: cp. 355.

391 ῥαψ...κύων, 'the Watcher who wove dark song': κύων, esp.

ἠΰδας τι τοῖσδ' ἀστοῖσιν ἐκλυτήριον;
 καίτοι τό γ' αἰνιγμ' οὐχὶ τοῦπίοντος ἦν
 ἀνδρὸς διειπεῖν, ἀλλὰ μαντείας ἔδει·
 ἦν οὐτ' ἀπ' οἰωνῶν σὺ προῦφάνης ἔχων 395
 οὐτ' ἐκ θεῶν του γνωτόν· ἀλλ' ἐγὼ μολῶν,
 ὁ μηδὲν εἰδὼς Οἰδίτους, ἔπανσά νιν,
 γνώμη κυρήσας οὐδ' ἀπ' οἰωνῶν μαθῶν·
 ὄν δὴ σὺ πειρᾶς ἐκβαλεῖν, δοκῶν θρόνοις
 παραστατήσειν τοῖς Κρεοντείοις πέλας. 400
 κλαίων δοκεῖς μοι καὶ σὺ χῶ' συνθεῖς τάδε
 ἀγῆλατήσειν· εἰ δὲ μὴ 'δόκεῖς γέρον

because the Sphinx was the watchful agent of Hera's wrath: cp. 36. *Ar. Ran.* 1287 has a line from the Σφίγγι of Aesch., Σφίγγα δυσαμεριῶν [vulg. δυσαμεριῶν] πρότανιν κίνα πέμπει, 'the watcher who presides over evil days' (for Thebes). *ραψῶδος*, chanting her riddle (in hexameter verse), as the public reciters chanted epic poems. The word is used with irony: the baneful lay of the Sphinx was not such as the servant of Apollo chants. Cp. 130.

393 τό γ' αἰνιγμ' is nominative: the riddle did not belong to (was not for) the first comer, that he should solve it. *O. C.* 751 οὐ γάμων | ἔμπερος, ἀλλὰ τοῦπίοντος ἀρπάζει. *Thuc.* 6. 22 πολλή γὰρ οὕσα [ἡ στρατιὰ] οὐ πάσης ἔσται πόλεως ὑποθέσθαι. ὁ ἐπιών, any one who comes up; cp. *Plat. Rep.* 372 D ὡς εἶν ὁ τυχῶν καὶ οὐδὲν προσήκων ἔρχεται ἐπ' αὐτό.

394 διειπεῖν, 'to declare' (where *διά* implies the drawing of clear distinctions), 'to solve': cp. 854.

395 ἦν οὐτ' ἀπ' οἰωνῶν ἔχων οὐτ' ἐκ θεῶν του γνωτόν (ἔχων) προῦφάνης: and thou wast not publicly seen to have this art either from (ἀπ') birds, or as known through the agency of (ἐκ) any

god. προῦφάνης, when brought to a public test. For ἀπό cp. 43: ἐκ with θεῶν του, of the primary or remoter agent, meaning by a φήμη (43) or other sign. γνωτόν: cp. on 384.

396 μολῶν: he was a mere stranger who chanced to arrive then. ὁ μηδὲν εἰδὼς, 'the ignorant,'—here ironical, 'the man who is supposed to know nothing.' μή refers to conception, οὐ to fact: cp. *Ar.* 1231 ὅτ' οὐδὲν ὦν τοῦ μηδὲν ἀντέστη ὑπερ: 'when, being nought' (a fact), 'thou hast stood up for him who is as nought' (i.e. who may be so conceived).

400 πέλας, adv., so *Aesch. Theb.* 669 παραστατεῖν πέλας.

401 κλαίων: cp. 368, 1152: *Ant.* 754 κλαίων φρενώσεις. ὁ συνθεῖς, Creon, as whose agent (387) *Teir.* is regarded: so in *Thuc.* 8. 68 ὁ τὴν γνώμην ἐπιών is contrasted with ὁ τὸ πρᾶγμα συνθεῖς.

402 ἀγῆλατήσειν: ἀγῆλατεῖν = τὸ ἄγος ἐλαίνειν (see on 98), in this case ἀνδρῆλατεῖν (100), to expel the μάστωρ. *Her.* 5. 72 Κλεομένης ἀγῆλατεῖ ἐπτακόσια ἐπίστια (households) Ἀθηναίων. *Curtius* distinguishes (1) ἀγ-ος, guilt, object of awe, whence ἐναγής: *Skt.* *āg-as*, vexation, offence: *Etym.* § 116: (2) ῥι. ἀγ, ἀξ-ο-μαι reverence,

- είναι, παθὼν ἔγνωσ ἂν οἶά περ φρονεῖς.
 ΧΟ. ἡμῖν μὲν εἰκάξουσι καὶ τὰ τοῦδ' ἔπη
 ὀργῇ λελέχθαι καὶ τὰ σ', Οἰδίπου, δοκεῖ. 405
 δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως τὰ τοῦ θεοῦ
 μαντεῖ' ἄριστα λύσομεν, τόδε σκοπεῖν.
 ΤΕ. εἰ καὶ τυραννεῖς, ἐξισωτέον τὸ γοῦν
 ἴσ' ἀντιλέξαι· τοῦδε γὰρ ἀγῶ κρατῶ.
 οὐ γάρ τι σοὶ ζῶ δοῦλος, ἀλλὰ Λοξία· 410
 ὥστ' οὐ Κρέοντος προστάτου γεγράφομαι.

ἀγ-ιο-s holy, ἀγ-νό-s pure: Skt. *jaḡ* (*jaḡ-ā-mi*) reverence, consecrate: *Etym.* § 118. In Aesch. *Cho.* 155 and Soph. *Ant.* 775 he would with Herm. write ἄγος as = 'consecrated offering.' In both places, however, ἄγος *riaculum* will stand: and for ἄγος in the good sense there is no other evidence. 'δόκεις is the scornful phrase of an angry man; I know little concerning thee, but from thine aspect I should judge thee to be old: cp. 562 where Oed. asks, *τότ' οὖν ὁ μαντις οὗτος ἦν ἐν τῇ τέχνῃ;* Not (1) 'seemed,' as opposed to really being; nor (2) 'wast felt by me' to be old: a sense which I do not see how the word could yield.

403 παθῶν, by bodily pain, and not merely *μαθῶν*, by reproof: cp. 641. οἶά περ φρονεῖς, 'how bold thou art': see on 624 οἶόν ἐστι τὸ φθονεῖν.

405 καὶ τὰ σ' κ.τ.λ., the elision as in 328: see on 64. Οἰδίπου: Οἰδῖπου is the commoner form of the voc., but cp. *O. C.* 557, 1346.

407 τόδε emphatically resumes ὅπως λύσομεν, *itis* we must consider: cp. 385 ταύτης: so *Trach.* 458 τὸ μὴ πυνθέσθαι, τοῦτό μ' ἀλγύνειεν ἄν.

408 εἰ καὶ κ.τ.λ. For εἰ καὶ see on 305. ἐξισωτέον κ.τ.λ. = δεῖ ἐξισοῦν τὸ γοῦν ἴσα ἀντιλέξαι, one must equalize the right at least of

like reply; *i.e.* you must make me so far your equal as to grant me the right of replying at the same length. The phrase is a pleonastic fusion of (1) ἐξισωτέον τὸ ἀντιλέξαι with (2) *συγχωρητέον τὸ ἴσα ἀντιλέξαι*.

410 Λοξία: see note to 853.

411 ὥστ' οὐ Κρέοντος κ.τ.λ. 'You charge me with being the tool of Creon's treason. I have a right to plead my own cause when I am thus accused. I am not like a resident alien, who can plead before a civic tribunal only by the mouth of that patron under whom he has been registered.' Every μέτοικος at Athens was required ἐπιγράφεσθαι προστάτην, *i.e.* to have the name of a citizen, as patron, inscribed over his own. In default, he was liable to an ἀπροστασίον γραφή. *Ar. Pax* 684 αὐτῷ πονηρὸν προστάτην ἐπεγράψατο: *Id. Ach.* 1095 ἐπεγράφου τὴν Γοργόνα, you took the Gorgon for your patron: Lysias or. 31 § 9 ἐν Ἑρωπῷ μετοίκιον κατατιθεῖς (paying the alien's tax) ἐπὶ προστάτου ἔκει. γεγράφομαι, will stand en-rolled: cp. *Ar. Eq.* 1370 οὐδεὶς κατὰ σπουδὰς μετεγεγραφήσεται, | ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράψεται: Theocr. 18. 47 γράμματα δ' ἐν φλοιῷ γεγράφεται, *rematain* written. For the gen. Κρέοντος cp. *Ar. Eq.* 714 τὸν δῆμον σεαυτοῦ νερόμικας.

λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ὠνειδίσας
 σὺ καὶ δέδορκας κοῦ βλέπεις ἴν' εἰ κακοῦ,
 οὐδ' ἔνθα ναίεις, οὐδ' ὄτων οἰκεῖς μέτα.
 ἄρ' οἶσθ' ἀφ' ὧν εἰ; καὶ λέλθθας ἐχθρὸς ὧν 415
 τοῖς σοῖσιν αὐτοῦ νέρθε κἀπὶ γῆς ἄνω,
 καὶ σ' ἀμφιπλήξῃ μητρός τε καὶ τοῦ σοῦ πατρὸς
 ἔλα ποτ' ἐκ γῆς τῆσδε δεινόπους ἀρά,
 βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον.
 βοῆς δὲ τῆς σῆς ποῖος οὐκ ἔσται λιμῆν, 420
 ποῖος Κιθαιρῶν οὐχὶ σύμφωνος τάχα,

413 λέγω δ', a solemn exordium, bespeaking attention: cp. 449. τυφλὸν μ' ὠνειδίσας. As ὠνειδίσας could not stand for ἀπεκάλεσας, 'called me reproachfully,' τυφλὸν must stand for ὡς τυφλὸν ὄντα. For the ellipse of ὄντα, cp. *El.* 899 ὡς δ' ἐν γαλήνῃ πάντ' ἔδεροκόμεν τόπον: for that of ὡς, *O. C.* 142 μὴ μ', ἱκετεύω, προσῆδητ' ἄνομον.

414 ἔνθα ναίεις might mean, 'in what a situation thou art': but, as distinguished from the preceding and following clauses, is best taken literally: 'where thou dwellest,' viz. in thy murdered father's house.

415 ἄρ' οἶσθα κ.τ.λ. Thy parents are unknown to thee. *Yea, and (καὶ) thou knowest not how thou hast sinned against them,—the dead and the living.*

417 καὶ σ' ἀμφιπλήξῃ κ.τ.λ., 'and the double lash of thy mother's and thy father's curse shall one day drive thee from this land in dreadful haste': ἀμφιπλήξῃ: as in *Tr.* 930 ἀμφιπλήγι φασγάνῳ = a sword which smites with both edges, so here ἀμφιπλήξῃ ἀρά is properly a curse which smites on both sides,—on the mother's and on the father's part. The pursuing 'Ἀρά must be conceived as bearing

a whip with double lash (διπλῆ μάστιξ *Ai.* 242). Cp. ἀμφίπυρος, carrying two torches (*Tr.* 214). μητρ. and πατρ. are possessive gen. with ἀρά, which here = 'Ερηνίς: cp. *Aesch. Theb.* 70 'Ἀρά τ', 'Ερηνίς πατρὸς ἡ μεγασθενής.

418 δεινόπους, with dread, untiring chase: so a Fury is χαλκόπους (*El.* 491), ταυτόπους (*Ai.* 837), καμψίπους ('fleet,' *Aesch. Theb.* 791).

419 βλέποντα κ.τ.λ., i.e. τότε σκότον βλέποντα, εἰ καὶ νῦν ὄρθα βλέπεις. The Greek love of antithesis often co-ordinates clauses where we must subordinate one to the other: cp. 673. βλέπειν σκότον, like ἐν-σκότῳ...|ὄψοιότο (1273), *Eur. Bacch.* 510 σκότιον εἰσορᾷ κνέφας.

420 βοῆς δὲ κ.τ.λ. Of thy cry what haven shall there not be (i.e. to what haven shall it not be borne),—what part of Cithaeron shall not be resonant with it (σύμφωνος ἔσται sc. αὐτῇ), re-echo it? σύμφωνος, only with Κιθαιρῶν, not with λιμῆν. λιμῆν poet. in sense of ὑποδοχή, for that in which anything is received: *Aesch. Pers.* 250 ὦ Περσὶς αἶα καὶ μέγας πλοῦτου λιμῆν: *Ani.* 1000 παντὸς ὀλωοῦ λιμῆν: *O. T.* 1208. ποῖος Κιθαιρῶν is vigorous for ποῖον μέρος Κιθαιρῶνος.

ὅταν κατασθῆ τὸν ὑμέναιον, ὃν δόμοις
 ἄνορμον εἰσέπλευσας, εὐπλοίας τυχῶν;
 ἄλλων δὲ πλήθος οὐκ ἐπισθάνει κακῶν,
 ἃ σ' ἐξισώσει σοὶ τε καὶ τοῖς σοῖς τέκνοις. 425
 πρὸς ταῦτα καὶ Κρέοντα καὶ τοῦμόν στόμα
 προπηλάκιζε· σοῦ γὰρ οὐκ ἔστιν βροτῶν
 κάκιον ὅστις ἐκτριβήσεται ποτε.

ΟΙ. ἦ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτου κλύειν;
 οὐκ εἰς ὄλεθρον; οὐχὶ θάσσον; οὐ πάλιν 430
 ἀφορρος οἴκων τῶνδ' ἀποστραφεῖς ἄπει;

ΤΕ. οὐδ' ἰκόμην ἔγωγ' ἄν, εἰ σὺ μὴ κάλεις.

ΟΙ. οὐ γὰρ τί σ' ἤδη μῶρα φωνήσονται, ἐπεὶ
 σχολῇ σ' ἄν οἴκους τοὺς ἐμοὺς ἐστείλάμην.

422 ὅταν κατασθῆ κ.τ.λ. 'when thou hast caught the meaning of the marriage-song wherewith thou wast borne to thy fatal haven in yonder house'...: ὃν, cogn. acc. to εἰσέπλευσας, as if ὑμέναιον had been πλοῦν: δόμοις, local dat. (381): ἄνορμον is added predicatively,—though it (thy course) led thee to no true haven: εὐπλοίας τυχῶν, because Oed. seemed to have found *δλος*, and also because the gale of fortune had borne him *swiftly* on: cp. οὐθ' ὄρων οὐθ' ἱστορῶν, 1484. τὸν ὑμέναιον, sung while the bride and bridegroom were escorted to their home.

425 ἃ σ' ἐξισώσει, which shall make thee level with *thy (true) self*,—by showing thee to be the son of Laius not of Polybus;—and level with *thine own children*, i.e. like them, the child of Iocasta, and thus at once ἀδελφός καὶ πατήρ (458). For the παρήχησις cp. 371.

426 τοῦμόν στόμα: i.e. it is Apollo who speaks by my mouth, which is not, as thou deemest, the ὑπόβλητον στόμα (O. C. 794) of Creon.

427 προπηλάκιζε: acc. to Arist. *Top.* 6. 6 προπηλακισμός was de-

finied as ὕβρις μετὰ χλευασίας, insult expressed by scoffing: so in *Elh.* 5. 2. 13 κακῆγορία, προπηλακισμός=libellous language, *gross* abuse: and in *Ar. Thesm.* 386 προπηλακισζόμενος is explained by πολλὰ καὶ παντοῦ ἀκούσοντας κακά.

428 ἐκτριβήσεται, rooted out. *Eur. Hipp.* 683 Ζεὺς σ' ὀ γεννητήρ ἐμός | πρόρριζον ἐκτρίψειεν.

430 οὐκ εἰς ὄλεθρον κ.τ.λ. *Ar. Plut.* 394 οὐκ ἐς κόρακας; *Trach.* 1183 οὐ θάσσον οἴσει; πάλιν ἀφορρος like *El.* 53 ἀφορρον ἤξομεν πάλιν: the gen. οἴκων τῶνδ' with ἀποστραφεῖς.

432 ἰκόμην—ἐκάλεις: cp. 125, 402.

434 σχολῇ σ' ἄν: some edd. read σχολῇ γ', but the simple σχολῇ is stronger. οἴκους: O. C. 643 δόμοις στείχειν ἐμούς. ἐστείλάμην = μετεστειλάμην, μετεπεμψάμην. Distinguish στέλλεσθαι, to summon *to oneself*, from στέλλειν said (1) of the messenger, below 860 πέμψον τινα στελοῦντα: (2) of him who sends word by a messenger, *Phil.* 60 οἱ σ' ἐν λιταῖς στείλαντες ἐξ οἴκου μολεῖν: having urged thee with prayers to come: *Aut.* 164 ὑμᾶς... πομποῖσιν... | ἐ-

- ΤΕ. ἡμεῖς τοιοῖδ' ἔφουμεν, ὡς μὲν σοὶ δοκεῖ, 435
 μῶροι, γονεῦσι δ', οἳ σ' ἔφυσαν, ἔμφρονες.
 ΟΙ. ποίοισι; μείνον. τίς δέ μ' ἐκφύει βροτῶν;
 ΤΕ. ἦδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.
 ΟΙ. ὡς πάντ' ἄγαν αἰνικτὰ κάσαφῆ λέγεις.
 ΤΕ. οὐκουν σὺ ταῦτ' ἄριστος εὐρίσκειν ἔφυσ; 440
 ΟΙ. τοιαῦτ' ὀνειδίζ' οἷς ἔμ' εὐρήσεις μέγαν.
 ΤΕ. αὐτῆ γε μέντοι σ' ἡ τύχη διώλεσεν.
 ΟΙ. ἀλλ' εἰ πόλιν τήνδ' ἐξέσωσ', οὐ μοι μέλει.
 ΤΕ. ἄπειμι τοίνυν· καὶ σύ, παῖ, κόμιζέ με.
 ΟΙ. κομιζέτω δῆθ'· ὡς παρῶν σὺ γ' ἐμποδῶν 445

σπειλ' ἰκέσθαι, sent you word to come.

435 τοιοῖδ' refers back to the taunt implied in *μῶρα φωνήσονται*, and is then made explicit by *μῶροι...ἔμφρονες*: cp. *Phil.* 1271 τοιοῦτος ἦσθα (referring to what precedes — thou wast such as *ἰθου που art*) τοῖς λόγοισι χῶτε μου | τὰ τόξ' ἔκλεπτες, πιστός, ἀτηρὸς λάθρα. ὡς μὲν σοὶ δοκεῖ. σοὶ must be accented; else the contrast would be, not partly between σοὶ and γονεῦσι, but solely between δοκεῖ and some other verbal notion. σοὶ does not, however, cohere so closely with δοκεῖ as to form a virtual cretic. Cp. *O. C.* 1543 ὡσπερ σφῶ πατρί: *Eur. Heracl.* 641 ὕπτηρ νῶν βλάβης. Here we have ὡς μὲν σοὶ instead of ὡς σοὶ μὲν, because, besides the contrast of persons, there is also a contrast between semblance (ὡς δοκεῖ) and fact.

436 γονεῦσι, 'for' them, i.e. in their judgment: *Ani.* 904 καίτοι σ' ἐγὼ ἴμισησα, τοῖς φρονούσιν, *εὐ. Ar. Av.* 445 πᾶσι νικᾶν τοῖς κριταῖς.

437 ἐκφύει. The pres. is not historic (for ἐξέφυσε), but denotes a permanent character: 'is my sire.' *Eur. Ion* 1560 ἦδε τίκτει σ', is thy mother: *Xen. Cyr.* 8. 2

27 ὁ δὲ μὴ νικῶν (he who was not victorious) τοῖς μὲν νικῶσιν ἐφθόνηι: and so φεύγειν = φυγὰς εἶναι. *Shilleto* cp. *Verg. Aen.* 9. 266 *quem dat Sidonia Diado* (is the giver).

440 οὐκουν κ.τ.λ. Well (οὐν, — if I do speak riddles), art not thou most skilled to read them?

441 τοιαῦτ' ὀνειδίζέ (μοι), make those things my reproach, in which [οἷς, dat. of circumstance] thou wilt find me great: i.e. mock my skill in reading riddles if thou wilt; but thou wilt find (on looking deeper) that it has brought me true honour.

442 αὐτῆ γε μέντοι. It was just (γε) that fortune, however (μέντοι), that ruined thee. γε emphasises the preceding word: so 778 σπουδῆς γε μέντοι: 1292 ῥώμης γε μέντοι. τύχη implies some abatement of the king's boast, *γνώμη κηρύσας*, 398.

443 ἐξέσωσ', 1st pers., not 3rd.

445 κομιζέτω δῆθ', 'Aye, let him take thee': δῆτα in assent, as *Aesch. Suppl.* 206 Ζεὺς δὲ γεννήτωρ ἴδοι. *ΔΑΝ.* ἴδοιτο δῆτα: *O. C.* 536 *XO.* ἰώ. ΟΙ. ἰὼ δῆτα. So in pathetic repetition of a word by the speaker, ἔμ' ἀπώλεσας ἀπώλεσας δῆτ'... (*El.* 1164): ἰὼ ἰὼ δύστηνε σύ, δύστηνε δῆτα... (*Ph.*

ὄχλεις, συθείς τ' ἂν οὐκ ἂν ἀλγύναις πλέον.
 ΤΕ. εἰπὼν ἄπειμ' ὦν οὐνεκ' ἦλθον, οὐ τὸ σὸν
 δέισας πρόσωπον· οὐ γὰρ ἔσθ' ὅπου μ' ὀλεῖς.
 ζητεῖς ἀπειλῶν κἀνακηρύσσων φόνον 450
 τὸν Λατειον, οὗτός ἐστιν ἐνθάδε,
 ξένος λόγῳ μέτοικος, εἶτα δ' ἐγγενῆς
 φανήσεται Θηβαῖος, οὐδ' ἡσθήσεται
 τῇ ξυμφορᾷ. τυφλὸς γὰρ ἐκ δεδορκότος
 καὶ πτωχὸς ἀντὶ πλουσίου ξένην ἐπι 455
 σκήπτρῳ προδεικνύς γαίαν ἐμπορεύσεται.

760). ἐμποδῶν with παρῶν, — present where thy presence irks: cp. 128: γε added to σὸν is scornful.

448 πρόσωπον: 'thy face,'— thy angry presence: the blind man speaks as though he saw the 'vultus instantis tyranni.' Not, 'thy person' (i. e. thy royal quality): πρόσωπον is not classical in this sense. οὐκ ἔσθ' ὅπου, there is no case in which...: cp. 355, 390.

449 λέγω δέ σοι, cp. 412. τὸν ἄνδρα τούτου... οὗτός ἐστιν κ.τ.λ. The antecedent, attracted into the case of the relative, is often thus prefixed to the relative clause, to mark with greater emphasis the subject of a coming statement: Tr. 283 τάσδε δ' ἄσπερ εἰσορᾷς | ... χωροῦσι: Il. 10. 416 φυλακὰς δ' ἄσ εἰρεαί, ἦρωσ, | οὗτις κεκρυμμένη ρύεται στρατόν: Hom. hym. Cer. 66 κούρην τὴν ἔτεκον... | τῆς ἀδιὴν δὲ π' ἀκουσα: Plaut. Trinumm. 985, Plaut quem ementitū's, is ego sum ipse Charmides.

450 ἀνακηρύσσων φόνον, 'proclaiming (a search into) the murder': cp. Xen. Mem. 2. 10. 2 σῶστρον (a reward for saving) τούτου ἀνακηρύττων: Andoc. De Myst. § 40 ζητητάς τε ἤδη ἡρημένους καὶ μὴνυτρα κεκηρυγμένα ἑκατόν μνᾶς.

451 τὸν Λατειον: cp. 267.

452 ξένος μέτοικος 'an alien sojourner': ξένος, because Oed. was reputed a Corinthian. In poetry μέτοικος is simply one who comes to dwell with others: it has not the full technical sense which belonged to it at Athens, a resident alien: hence the addition of ξένος was necessary. Cp. O. C. 934 μέτοικος τῆσδε τῆς χώρας: Ant. 868 πρὸς οὓς (to the dead) αἶδ' ἐγὼ μέτοικος ἔρχομαι. εἶτα δέ opp. to νῦν μὲν, implied in ἐνθάδε. ἐγγενῆς, 'native,' as γεννητός is opp. to ποιητός (adoptionary).

454 τῇ ξυμφορᾷ: the (seemingly happy) event: cp. 45 note: El. 1230 καπὶ συμφοραῖσι μοι | γεγηθὸς ἔρπει δάκρυον. τυφλὸς ἐκ δεδορκότος, 'a blind man, he who now hath sight': Xen. Cyr. 3. 1. 17 ἐξ ἀφρονος σῶφρων γεγένηται.

455 ξένην ἐπι, sc. γῆν: O. C. 184 ξείνος ἐπι ξένης: Ph. 135 ἐξένα ξένον.

456 γαίαν with προδεικνύς only: pointing to, i. e. feeling, ψηλαφῶν, the ground before him: so of a boxer, χερσὶ προδεικνύς, sparring, Theocr. 22. 102. Cp. Lucian Hercules 1 τὸ τόξον ἐντεταμένον ἡἄριστέρα προδεικνύσει, i. e. holds in front of him: id. Hermetimus 68

φανήσεται δὲ παισὶ τοῖς αὐτοῦ ξυνῶν
 ἀδελφὸς αὐτὸς καὶ πατήρ, καὶ ἥς ἔφν
 γυναικὸς υἱὸς καὶ πόσις, καὶ τοῦ πατρὸς
 ὁμόσπορος τε καὶ φονεύς. καὶ ταῦτ' ἰὼν 460
 εἶσω λογιζοῦ· κἂν λάβῃς ἐψευσμένον,
 φάσκειν ἔμ' ἤδη μαντικῇ μηδὲν φρονεῖν.

[*Exeunt severally.*]

θαλλῶ προδειχθέντι ἀκολουθεῖν, ὡσπερ τὰ πρόβατα. Seneca *Oed.* 656 *repet incertus viae, | Baculo senili triste praetentans iter.* The order of words is against taking ξένην with γαίαν (when we should write ἐπι), and supplying τὴν ὁδὸν with προδεικνύς.

457 ξυνῶν: the idea of daily converse under the same roof heightens the horror. Cp. *Andoc. De Myst.* § 49 οἷς...ἐχρῶ καὶ οἷς συνῆθα, your friends and associates.

458 ἀδελφὸς αὐτὸς. If ἀδελφὸς stood alone, then αὐτὸς would be right: *himself* the brother of his own children: but with ἀδελφὸς καὶ πατήρ we should read αὐτὸς: *at once* sire and brother of his own children. Cp. *Phil.* 119 σοφὸς τ' ἂν αὐτὸς κάγαθος κεκλήῃ ἅμα: Eur. *Alc.* 143 καὶ πῶς ἂν αὐτὸς καθάνοι τε καὶ βλέποιοι;

459 τοῦ πατρὸς ὁμόσπ. κ.τ.λ. 'heir to his father's bed, shedder of his father's blood.' ὁμόσπορος: here act., = τὴν αὐτὴν σπείρων: but passive above, 260. Acc. to the general rule, verbal derivatives with a short penult. are paroxytone when active in meaning (see on βουνόμοις, v. 26). But those compounded with a preposition (or with a *privativum*) are excepted: hence διάβολος, not διαβόλος. So ὁμόσπορος here no less than in 260. On the other hand πρωτοσπóρος = 'sowing first,' πρωτόσπορος = 'first-sown.'

462 φάσκειν: 'say' (*i.e.* you may be confident): *El.* 9 φάσκειν Μυκήνας τὰς πολυχρόσους ὄραν: *Phil.* 1411 φάσκειν δ' αὐδὴν τὴν Ἡρακλέους | ... κλύειν. μαντικῇ: *in respect* to seer-craft: for the dat. cp. Eur. *I. A.* 338 τῷ δοκεῖν μὲν οὐχὶ χροῆζων, τῷ δὲ βούλεσθαι θέλων.

463—512 First στάσιμον. Teiresias has just denounced Oedipus. Why, we might ask, do not the Chorus *at once* express their horror? The answer is that this choral ode is the first since v. 215, and that therefore, in accordance with the conception of the Chorus as personified reflection, it must furnish a lyric comment on *all* that has been most stirring in the interval. Hence it has two leading themes: (1) 'Who can be the murderer?': 1st strophe and antistrophe, referring to vv. 216—315. (2) 'I will not believe that it is Oedipus': 2nd strophe and antistrophe, referring to vv. 316—462.

1st strophe (463—472). Who is the murderer at whom the Delphic oracle hints? He should fly: Apollo and the Fates are upon him.

1st antistrophe (473—482). The word has gone forth to search for him. Doubtless he is hiding in waste places, but he cannot flee his doom.

2nd strophe (483—497). Teiresias troubles me with his charge against Oedipus: but I know nothing that confirms it.

ΧΟ. *στρ. α. τίς ὄντιν' ἂ θεσπιέπεια Δελφίς εἶπε πέτρα
 ἄρρητ' ἄρρήτων τελέσαντα φουνιάισι χερσίν; 465
 ὦρα νιν ἀελλάδων
 ἵππων σθεναρώτερον
 5 φυγὰ πόδα νωμῶν.
 ἐνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρώσκει
 πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας,
 δειναὶ δ' ἄμ' ἔπονται
 Κῆρες ἀναπλάκητοι.*

470

2nd antistrophe (498—512). Only gods are infallible; a mortal, though a seer, may be wrong. Oedipus has given proof of worth. Without proof, I will not believe him guilty.

463 *θεσπιέπεια*, giving divine oracles (*ἔπη*), fem. as if from *θεσπιεπής* (not found): cp. *ἀριέπεια*, *ἡδυέπεια*. Since *θέ-σπ-ι-ς* already involves the stem *σπ* (Curt. *E.* § 632), the termination, from *Ἔσπ* (*ib.* 620), is pleonastic. *Δελφίς πέτρα*. The town and temple of Delphi stood in a recess like an amphitheatre, on a high platform of rock which slopes out from the south face of the cliff: the whole sweep of the curve extends nearly two miles: Strabo 9. 418. *Hom. ἕμνη. Apoll.* 1. 283 ὑπερβεν|πέτρῃ ἐπικρέμαται (the rocky platform overhangs the Crisaean plain) κολλη δ' ὑποδέδρομε βήσσα (the valley of the Pleistus).

465 *ἄρρητ' ἄρρήτων*, 'horrors that no tongue can tell': Blaydes cp. *O. C.* 1237 πρόπαντα | κακὰ κακῶν, *Phil.* 65 ἔσχατ' ἐσχάτων, Aesch. *Pers.* 681 ὦ πιστὰ πιστῶν ἤλικέςθ' ἤβης ἐμῆς, Πέρσαι γέροντες. Cp. also 1301 μελίσσα τῶν μακίστων.

466 *ἀελλάδων*, 'storm-swift': *O. C.* 1081 ἀελλὰ ταχυρρωστος πελειάς: fr. 621 ἀελλάδες φωναί. For the form cp. *θυστάδας λιτάς*

Ant. 1019. The mss. have ἀελλοπόδων *contra metrum*.

467 *ἵππων*, instead of *ἵππων ποδός*: Her. 2. 134 πυραμίδα δὲ καὶ οὗτος ἀπελίπετο πολλὸν ἐλάσσω τοῦ πατρός.

470 *πυρὶ καὶ στεροπαῖς*: *hen-diadys*. The oracular Apollo is *Διὸς προφήτης*. As punisher of the crime which the oracle denounced, he is here armed with his father's lightnings, not merely with his own arrows (205). *γενέτας*, one concerned with *γένος*, either passively, = 'son,' as here (cp. *γῆγενέτα Eur. Phoen.* 128), or actively, = 'father.' Eur. has both senses. Cp. *γαμβρός*, son-in-law, brother-in-law, or father-in-law: and so *κηδεστής* or *πενθερός* could have any one of these three senses.

472 *Κῆρες*: avenging spirits, identified with the Furies in Aesch. *Theb.* 1055 Κῆρες Ἐρινύες, αἱ τ' Οἰδιπόδα | γένος ὠλέεσθε. Hesiod *Theog.* 217 (Νῆξ) καὶ Μοίρας καὶ Κῆρας ἐγένετο νηλεοποιῖνους.... The Μοίραι decree, the Κῆρες execute. In *Trach.* 133 κῆρες = calamities. *ἀναπλάκητοι*, not *erring* or *failing* in pursuit: cp. *Trach.* 120 ἀλλὰ τις θεῶν | αἰὲν ἀναμπλάκητον Ἄϊδα σφε δόμων ἐρούκει, some god *suffers not* Heracles to *fail*, but keeps him from death.

ἀντ. α'. Ἐλαμψε γὰρ τοῦ νιφόμεντος ἀρτίως φανείσα·
 φάμα Παρνασοῦ τὸν ἄδηλον ἄνδρα πάντ' ἰχνεύειν.
 φοιτᾶ γὰρ ὑπ' ἀγρίαν
 ὕλαν ἀνά τ' ἄντρα καὶ 476
 πέτρας ἰσόταυρος,
 μέλεος μελέω ποδὶ χηρεύων,

473 **Ἐλαμψε**: see on 186: **Παρνασοῦ** prob. goes equally with **ἐλαμψε** and **φανείσα**. **τοῦ νιφόμεντος**: the message flashed forth like a beacon from that snow-crowned range which the Thebans see to the west. I have elsewhere noted some features of the view from the Dryoscephalae pass over Mount Cithaeron:—'At a turn of the road the whole plain of Boeotia bursts upon the sight, stretched out far below us. There to the north-west soars up Helicon, and beyond it, Parnassus; and, though this is the middle of May, their higher cliffs are still crowned with dazzling snow. Just opposite, nearly due north, is Thebes, on a low eminence with a range of hills behind it, and the waters of Lake Copais to the north-west, gleaming in the afternoon sun.' (*Modern Greece*, p. 75.)

475 Join **τὸν ἄδηλον ἄνδρα**, and take **πάντα** as neut. plur., 'by all means.' The adverbial **πάντα** is very freq. in Soph., esp. with adj., as *Li.* 911 ὁ πάντα κωφός, ὁ πάντ' διδούς: but also occurs with verb, as *Trach.* 338 τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ.

476 **φοιτᾶ γὰρ κ.τ.λ.** 'Into the wild wood's covert, among caves and rocks he is roaming, fierce as a bull, wretched and forlorn on his joyless path, still seeking to put from him the doom spoken at Earth's central shrine: but that doom ever lives, ever flits around him.'

478 **πέτρας ἰσόταυρος** is Prof. E. L. Lushington's brilliant emendation of **πετραῖος ὁ ταῦρος**, the reading of the first hand in L. I suppose the corruption to have arisen thus. A transcriber who had before him ΠΕΤΡΑΣΙΣΤΟΤΑΤΡΟΣ took the first O for the art., and then amended ΠΕΤΡΑΣΙΣ into the familiar word ΠΕΤΡΑΙΟΣ. It is true that such compounds with *iso-* usu. mean, not merely 'like,' but 'as good as' or 'no better than': e.g. *ἰσοδαίμων*, *ἰσόνευκος*, *ἰσόνειρος*. Here, however, **ἰσόταυρος** can well mean 'wild' or 'fierce of heart' as a bull. The bull is the type of a savage wanderer who avoids his fellows. Soph. in a lost play spoke of a bull 'that shuns the herd,' Bekk. *Anecd.* 459-31 ἀτιμαγέλης· ὁ ἀποστάτης τῆς ἀγέλης ταύρος· οὕτω Σοφοκλῆς. Verg. *Geo.* 3. 225 (taurus) *Victus abit, longeq̄ue ignotis exulatur oris.* Theocr. 14. 43 αἶνος θῆν λέγεται τις, ἔβα καὶ ταῦρος ἄν' ὕλαν· a proverb ἐπὶ τῶν μὴ ἀναστρεφόντων (schol.). Most of the MSS. give **πέτρας ὡς ταῦρος**. On the reading **πετραῖος ὁ ταῦρος** see Appendix, Note 11, in the larger edition.

479 **χηρεύων**, solitary, as one who is ἀφρήτωρ, ἀθέμιστος, ἀέστιος (*Il.* 9. 63): he knows the doom which cuts him off from all human fellowship (236 f.). Aesch. *Eucl.* 656 ποῖα δὲ χέρνυφ φρατέρων προσδέξεται;

τὰ μεσόμφαλα γᾶς ἀπονοσφίζων 480
 μαντεῖα· τὰ δ' αἰεὶ
 ζῶντα περιποτάται.

στρ. β'. δεινὰ μὲν οὖν, δεινὰ ταρασσει σοφὸς οἰωνοθέτας; 483
 οὔτε δοκοῦντ' οὔτ' ἀποφάσκουθ'. ὅ τι λέξω δ' ἀπ-
 ορώ. 485

πέτομαι δ' ἐλπίσιν οὔτ' ἐνθάδ' ὄρων οὔτ' ὀπίσω.
 τί γὰρ ἢ Λαβδακίδαις

480 τὰ μεσόμφαλα γᾶς μαντεῖα
 = τὰ ἀπὸ μέσου ὀμφαλοῦ γᾶς: *El.*
 1386 δαμάτων ὑπόστεγοι = ὑπὸ στέ-
 γῃ δωματίων: *Eur. Phoen.* 1351
 λευκοπήχεις κτύπους χερῶν. The
 ὀμφαλός in the Delphian temple
 (*Aesch. Eum.* 40), a large white
 stone in the form of a half globe,
 was held to mark the spot at which
 the eagles from east and west had
 met: hence Pindar calls Delphi
 itself μέγαν ὀμφαλὸν ἐρουκόλπου |
 ... χθονός (*Nem.* 7. 33): *Liv.* 38. 48
*Delphos, umbilicum orbis terra-
 rum.* ἀπονοσφίζων, trying to put
 away (from himself): the midd.
 (cp. 691) would be more usual,
 but poetry admits the active: 894
 ψυχᾶς ἀμύμων: *O. C.* 6 φέροντα =
 φερόμενον.

482 ζῶντα, 'living,' *i.e.* opera-
 tive, effectual; see on 45 ζώσας.
 περιποτάται: the doom pronounc-
 ed by Apollo hovers around the
 murderer as the οἰστρος around
 some tormented animal: he can-
 not shake off its pursuit. The
 haunting thoughts of guilt are ob-
 jectively imaged as terrible words
 ever sounding in the wanderer's
 ears.

483 f. The Chorus have de-
 scribed the unknown murderer as
 they imagine him—a fugitive in
 remote places. They now touch
 on the charge laid against Oedi-
 pus,—but only to say that it lacks all
 evidence. δεινὰ μὲν οὖν, 'Dreadly,

in sooth,' οὖν marks the turning
 to a new topic, with something of
 concessive force: 'it is true that
 the murderer is said to be here':
 μὲν is answered by δὲ after λέξω:
 δεινὰ is adverbial: for (1) ταρασ-
 σει could not mean κινεῖ, stirs up,
 raises, dread questions: (2) δο-
 κοῦντα, ἀποφάσκοντα are acc.
 sing. masc., referring to με under-
 stood. δοκοῦντα is not 'believ-
 ing,' but 'approving.' Cp. *Ant.*
 1102 καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς
 παρεικαθεῖν; 'and you recommend
 this course, and approve of yield-
 ing?' The pregnant force of δο-
 κοῦντα is here brought out by
 the direct contrast with ἀποφάσ-
 κοντα. In gauging the writer's uses
 of particular words by an artist in
 language so subtle and so bold as
 Soph. we must never neglect the
 context.

485 λέξω, deliberative aor. subj.

486 οὔτ' ἐνθάδ' κ.τ.λ. 'neither
 in the present have I clear vision,
 nor of the future.' *Od.* 11. 482
 σείο δ', Ἀχιλλεῦ | οὔτις ἀνὴρ προ-
 πάροιθε μακάρατος, οὔτ' ἄρ' ὀπίσ-
 σω (nor will be hereafter).

487 ἢ Λαβδακίδαις ἢ τῷ Πολύ-
 βου. A quarrel might have ori-
 ginated with either house. This
 is what the disjunctive statement
 marks: since ἔκαιτο, 'had been
 made,' implies 'had been provok-
 ed.' But we see the same Greek
 tendency as in the use of τε καὶ

ε ἢ τῷ Πολύβου νείκος ἔκειτ' οὔτε πάροιθέν ποτ'
 ἔγωγ' οὔτε τανῦν πω
 ἔμαθον, πρὸς ὅτου δὴ <βασανίζων> βασάνῳ
 ἐπὶ τὰν ἐπίδαμον φάτιν εἰμ' Οἰδιπόδα Λαβδακί-
 δαις 495
 ἐπίκουρος ἀδήλων θανάτων.

ἀντ. β. ἀλλ' ὁ μὲν οὖν Ζεὺς ὅ τ' Ἀπόλλων ξυνετοὶ καὶ
 τὰ βροτῶν
 εἰδότες· ἀνδρῶν δ' ὅτι μάντις πλέον ἢ γὰ φέρε-
 ται, 500

where *καὶ* alone would be more natural: Aesch. *P. V.* 927 τό τ' ἄρχειν καὶ τὸ δουλεύειν δίχα: cp. Hor. *Ep.* 1. 2. 12 *Inter Priamidem animosum atque inter Achillen Ira fuit.*

493 πρὸς ὅτου κ.τ.λ. 'that I could bring as proof in assailing the public fame of Oedipus, and seeking to avenge the line of Labdacus for the undiscovered murder.' In the antistr., 509, the words γὰρ ἐπ' αὐτῷ are undoubtedly sound: here then we need to supply — or —. I incline to believe that the loss has been that of a participle going with *βασάνῳ*. Had this been *βασανίζων*, the iteration would help to account for the loss. Reading πρὸς ὅτου δὴ *βασανίζων* *βασάνῳ* I should take πρὸς with *βασάνῳ*: 'testing on the touchstone whereof'—'using which (*νείκος*) as a test.' The text of the MSS. might (though with some violence to Greek idiom) be translated,—'setting out from which (πρὸς ὅτου neut., referring to *νείκος*), I can with good warrant (*βασάνῳ*, instrumental dat.) assail' &c. πρὸς ὅτου would then be like 1236 πρὸς τίνος ποτ' ἀτίας;

495 ἐπὶ φάτιν εἰμ, a phrase from war: it is unnecessary to

suppose tmesis: Her. 1. 157 στρατὸν ἐπ' ἐωυτὸν ἴοντα.

497 The gen. θανάτων after ἐπίκουρος is not objective, 'against' (as Xen. *Mem.* 4. 3. 7 πῦρ...ἐπίκουρον...ψύχους), but causal, 'on account of'; being softened by the approximation of ἐπίκουρος to the sense of *τιμωρός*: Eur. *El.* 135 ἐλθοις τῶνδε πόνων ἐμοὶ τῷ μελέῳ λυτήρ, | ...πατρὶ θ' αἰμάτων | ἐχθιστῶν ἐπίκουρος (= 'avenger'). The allusive plur. θανάτων is like αἰμάτων there, and δεσποτῶν θανάτοισι Aesch. *Ch.* 52: cp. above, 366 τοῖς φιλτάτοις.

498 It is true (οὖν, cp. 483) that *gods* indeed (μὲν) have perfect knowledge. But there is no way of deciding in a strict sense (ἀληθείης) that any *mortal* who essays to read the future attains to more than I do—*i. e.* to more than *conjecture*: though I admit that one man may excel another in the art of interpreting omens according to the general rules of augural lore (*σοφία*: cp. *σοφὸς οἰωνοθέτας* 484). The disquieted speaker clings to the negative argument: 'Teiresias is more likely to be right than a common man: still, it is not *certain* that he is right.'

500 πλέον φέρεται, achieves a better result,—deserves to be

κρίσις οὐκ ἔστιν ἀληθής· σοφία δ' ἂν σοφίαν
 παραμείψειεν ἀνήρ.
 5 ἀλλ' οὐποτ' ἔγωγ' ἂν, πρὶν ἴδοιμ' ὄρθον ἔπος, μεμ-
 φομένων ἂν καταφαίην.
 φανερά γὰρ ἐπ' αὐτῷ πτερόεσσ' ἦλθε κόρα
 ποτέ, καὶ σοφὸς ᾤφθη βασιάνῃ θ' ἀδύπολις· τῷ
 ἀπ' ἐμᾶς
 φρενὸς οὐποτ' ὀφλήσει κακίαν.

[CREON, whose travelling dress has been changed for one suitable to his princely rank, now enters on the spectators' right: he comes forward and indignantly repudiates the treason with which OEDIPUS has charged him.]

ranked above me: Her. 1. 31 δόκμων πάγχυ δευτερεία γῶν οἰεσθαι, 'thinking that he was sure of the second place at least.'

504 παραμείψειεν: Eur. *I. A.* 145 μή τις σε λάθη | τροχάλουσιν ὄχοις παραμειψαμένη | ... ἀπήνη.

506 πρὶν ἴδοιμ' ὄρθον ἔπος, 'until I see the word made good.' After an optative of wish or hypothesis in the principal clause, πρὶν regularly takes optat.: *Phil.* 961 ὄλοιο μήπω πρὶν μάθοιμ' εἰ καὶ πάλιν | γνώμην μετοίσεις. So after ὅπως, ὅστις, ἴνα, etc.: Aesch. *Eum.* 297 ἔλθοι... | ὅπως γένοιτο: Eur. *Helen.* 435 τίς ἀν... μῆλοι | ὅστις διαγγεῖλαι. ὄρθον: the notion is not 'upright,' established, but 'straight,'—justified by proof, as by the application of a rule: cp. *Ar. Av.* 1004 ὄρθῳ μετρήσω κανόνι προστιθεῖς: so below, 853, *Ani.* 1178 τοῦπος ὡς ἄρ' ὄρθον ἦνυσας.

507 καταφαίην: Arist. *Metaphys.* 3. 6 ἀδύνατον ἅμα καταφάναι καὶ ἀποφάναι ἀληθῶς. *Defin. Plat.* 413 C ἀλήθεια ἐξίς ἐν καταφάσει καὶ ἀποφάσει.

508 πτερόεσσα.... κόρα: the Sphinx having the face of a maiden, and the winged body of a lion: Eur. *Phoen.* 1042 ἃ πτεροῦσσα

παρθένος. See Appendix, Note 12 in larger edition.

510 βασιάνῃ with ἀδύπολις only, which, as a dat. of manner, it qualifies with nearly adverbial force: commending himself to the city under a practical test,—i. e. ἐργῶ καὶ οὐ λόγῳ. Pind. *Pyth.* 10. 67 πειρώντι δὲ καὶ χρυσοῦ ἐν βασιάνῃ πρέπει | καὶ νόος ὀρθός 'an upright mind, like gold, is shown by the touchstone, when one assays it': as base metal τριβῶ τε καὶ προσβολαῖς | μελαμπαγῆς πέλει | δικαιωθεῖς Aesch. *Ag.* 391. ἀδύπολις, in the sense of ἀνδάνων τῆ πόλει (cp. Pind. *Nem.* 8. 38 ἀστοίς ἀδῶν): boldly formed on the analogy of compounds in which the adj. represents a verb governing the accus., as φιλόπολις = φιλῶν τὴν πόλιν, ὀρθόπολις (epithet of a good dynasty) = ὀρθῶν τὴν πόλιν (Pind. *Olympt.* 2. 7). In *Ani.* 370 ὑψίπολις is analogous, though not exactly similar, if it means ὑψηλὸς ἐν πόλει, and not ὑψηλὴν πόλιν ἔχων (like δικαιοπολις = δικαίας πόλεις ἔχουσα, of Aegina, Pind. *Pyth.* 8. 22).

511 τῷ, 'therefore,' as *Il.* 1. 418 etc.: Plat. *Theaet.* 179 D τῷ τοι, ᾧ φίλε Θεόδωρε, μάλλον σκεπτόν ἐξ ἄρχῆς. ἀπ', on the part of: *Trach.* 471 κᾶπ' ἐμοῦ κτήσει χάριν.

ΚΡ. ἄνδρες πολῖται, δειν' ἔπη πεπυσμένος
κατηγορεῖν μου τὸν τύραννον Οἰδίπουν
πάρειμι ἀτλητῶν. εἰ γὰρ ἐν ταῖς ξυμφοραῖς 615
ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεπουθῆναι
λόγοισιν εἴτ' ἔργοισιν εἰς βλάβην φέρον,
οὔτοι βλοῦ μοι τοῦ μακραίωνος πόθος,
φέρουντι τήνδε βάζιν. οὐ γὰρ εἰς ἀπλοῦν

513—862 ἐπεισόδιον δεύτερον, with κομμός (649—697). Oedipus upbraids Creon with having suborned Teiresias. The quarrel is allayed by Iocasta. As she and Oedipus converse, he is led to fear that he may unwittingly have slain Laius. It is resolved to send for the surviving eye-witness of the deed.

Oedipus had directly charged Creon with plotting to usurp the throne (385). Creon's defence serves to bring out the character of Oedipus by a new contrast. Creon is a man of somewhat rigid nature, and essentially matter-of-fact. In his reasonable indignation, he bases his argument on a calculation of interest (583),—insisting on the substance in contrast with the show of power, as in the *Antigone* his vindication of the written law ignores the unwritten. His blunt anger at a positive wrong is softened by no power of imagining the mental condition in which it was done. He cannot allow for the tumult which the seer's terrible charge excited in the mind of Oedipus, any more than for the conflict of duties in the mind of Antigone.

515 ὀτλητῶν, 'indignant.' The verb ἀτλητέω, found only here, implies an active sense of ἀτλητος, *impratiens*: as μεμπτός, pass. in *O. C.* 1036, is active in *Trach.* 446. So from the *act.* sense of the verbal adj. we find ἀλαστέω, ἀναισθητέω, ἀναισχυντέω, ἀνεπιστέω, ἀπρακτέω.

516 πρὸς γ' ἐμοῦ, from *τι*, whatever others may have done. The weak correction πρὸς τί μου was prompted by the absence of *τι* with φέρον: but cp. Aesch. *Ag.* 261 σὺ δ' εἶπε (v. l. εἰ τι) κεδνὸν εἶπε μὴ πεπυσμένη: Plat. *Soph.* 237 C χαλεπὸν ἦρου: *Meno* 97 E τῶν ἐκείνου ποιημάτων λελυμένων μὲν ἐκτῆσθαι οὐ πολλῆς τινος ἀξίον ἐστι τιμῆς.

517 εἶπε is omitted before λόγοισιν: Pind. *Pyth.* 4. 78 ξείνος αἴτ' ὦν ἀστός: *Trach.* 236 πατρώας εἶπε βαρβάρου. φέρον: 519 φέρουντι: 520 φέρε: such repetitions are not rare in the best Greek and Latin writers. Cp. 1276, 1278 (ὁμοῦ), *Lucr.* 2. 54—59 *tenebris—tenebris—tenebras*.

518 βλοῦ τοῦ μακρ.: *Ai.* 473 τοῦ μακροῦ χρήζειν βλοῦ: *O. C.* 1214 αἱ μακραὶ | ἡμέραι, where the art. refers to the normal span of human life;—'my full term of years.' For βλος μακραίων cp. *Trach.* 791 δυσπάρεινον λέκτρον.

519 εἰς ἀπλοῦν. The charge does not hurt him in a *single* aspect only,—*i. e.* merely in his relation to his family and friends (*ἰδίῃ*). It touches him also in relation to the State (*κοινῇ*), since treachery to his kinsman would be treason to his king. Hence it 'has the largest scope' (φέρει εἰς μέγιστον), bearing on the *sum* of his relations as man and citizen. The thought is, ἡ ζημία οὐχ ἀπλή ἐστίν ἀλλὰ πολυειδής (cp. *Plat. Phaedr.* 270 D ἀπλοῦν ἢ πολυειδές

ἡ ζημία μοι τοῦ λόγου τούτου φέρει, 520
 ἀλλ' ἐς μέγιστον, εἰ κακὸς μὲν ἐν πόλει,
 κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσομαι.

XO. ἀλλ' ἦλθε μὲν δὴ τοῦτο τοῦνειδος τάχ' ἂν
 ὀργῇ βιασθὲν μᾶλλον ἢ γνώμῃ φρενῶν.

KP. τοῦ πρὸς δ' ἐφάνθη ταῖς ἐμαῖς γνώμαις ὅτι 525
 πεισθεῖς ὁ μάντις τοὺς λόγους ψευδεῖς λέγοι;

XO. ἠυδάτο μὲν τὰδ', οἶδα δ' οὐ γνώμῃ τίτι.

KP. ἐξ ὀμμάτων δ' ὀρθῶν τε κάξ ὀρθῆς φρενὸς

ἔστω): but the proper antithesis to ἀπλή is merged in the comprehensive μέγιστον.

522 εἰ κεκλήσομαι, 'if I am to have the name of...' The tense implies a permanent appellation.

523 ἀλλ' ἦλθε τάχ' ἂν: 'would perhaps have come' (if he had been in a hasty mood at the moment); a softened way of saying, 'probably came.' ἂν with ἦλθε: cp. O. C. 964 θεοὶ γὰρ ἦν οὕτω φίλων | τάχ' ἂν τι μηνίουσιν εἰς γένος πάλαι: 'for such would perhaps have been (i.e. probably was) the pleasure of the gods, wrath against the race from of old': where ἂν belongs to ἦν, and could not go with μηνίουσιν, any more than here with βιασθὲν. τάχα, as 'perhaps,' is commonest with optat. and ἂν, but occurs also with simple indic., as Phil. 305 τάχ' ὄν τις ἄκων ἔσχε: Plat. Legg. 711 A υμεῖς δὲ τάχα οὐδὲ τεθέασθε. We cannot take τάχ' ἂν as 'perhaps,' and treat ἦλθε as a simple indic. In Plat. Phaedr. 265 B τάχα δ' ἂν καὶ ἄλλοσε παραφερόμενοι is explained by an ellipse of a verb. Such a neutralisation of ἂν could not be defended by the instances in which it is irregularly left adhering to a relative word, after a subjunct. verb has become optative (Xen. An. 3. 2. 12 ὄπισσος ἂν κατακάνοεν). But the form of the Greek sentence, by putting ἦλθε first, was able to suggest the vir-

tual equivalence here of the conditional ἦλθεν ἂν to a positive ἦλθε. Cp. the use of the optat. with ἂν in mild assertion of probable fact: εἴησαν δ' ἂν οὔτοι Κρήτες, Her. 1. 2.

525 τοῦ πρὸς δ'. The old reading was πρὸς τοῦδ' or πρὸς τοῦ δ', but many MSS. (among them L and B) preserve the true reading as given in the text. This order (1) gives an emphasis on τοῦ answering to that on ταῖς ἐμαῖς γν.: (2) avoids a likeness of sound between τοῦ δ' and τοῦδ'. πρὸς follows its case, as above, 177: Aesch. P. V. 653 ποίμνας βοουστάσεις τε πρὸς πατρός: Theb. 185 βρέτη πεσοῦσας πρὸς πολισοσύχων θεῶν. Cp. II. 24. 617 θεῶν ἐκ κήδεα πέσσει. ἐφάνθη, 'was set forth' (for the first time). Who originated the story which Oedipus repeated? Cp. below, 848: Antig. 620 σοφία γὰρ ἐκ του | κλεινὸν ἔπος πέφανται: Trach. 1 λόγος μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανεί.

527 ἠυδάτο: these things were said (by Oedipus); but I do not know how much the words meant; i.e. whether he spoke at random, or from information which had convinced his judgment.

528 The reading ἐξ ὀμμάτων δ' ὀρθῶν τε gives a fuller emphasis than the v. l. ἐξ ὀμμάτων ὀρθῶν δε: when δ' had been omitted, τε was naturally changed to δὲ. The

κατηγορεῖτο τοῦπίκλημα τοῦτό μου;
 ΧΟ. οὐκ οἶδ' ἃ γὰρ δρώσ' οἱ κρατοῦντες οὐχ ὀρώ. 530
 αὐτὸς δ' ὅδ' ἤδη δωμάτων ἕξω περᾶ.

[OEDIPUS enters from the palace, by the central doors.]

ΟΙ. οὗτος σύ, πῶς δευρ' ἦλθες; ἢ τοσονδ' ἔχεις
 τόλμης πρόσωπον ὥστε τὰς ἐμὰς στέγας
 ἴκου, φονεὺς ὧν τοῦδε τάνδρὸς ἐμφανῶς
 ληστής τ' ἐναργῆς τῆς ἐμῆς τυραννίδος; 535
 φέρ' εἶπε πρὸς θεῶν, δειλίαν ἢ μωρίαν
 ἰδῶν τι' ἐν μοι ταῦτ' ἐβουλεύσω ποιεῖν;
 ἢ τοῦργον ὡς οὐ γνωριοίμί σου τόδε

place of τε (as to which both verse and prose allowed some latitude) is warranted, since ὀμμάτων-ὀρθῶν opposed to ὀρθῆς-φρονός forms a single notion. ἕξ = 'with': *El.* 455 ἐξ ὑπερέτας χερός, *Trach.* 875 ἐξ ἀκνήτου ποδός. ὀμμάτων ὀρθῶν: cp. 1385: *Ai.* 447 κεί μὴ τὸδ' ὄμμα καὶ φρένες διάστροφοί | γνώμης ἀπήξαν τῆς ἐμῆς: *Eur. H. F.* 931 (when the frenzy comes, on Heracles), ὁ δ' οὐκέθ' αὐτὸς ἦν, | ἀλλ' ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος, κ.τ.λ.

530 οὐκ οἶδ'. Creon has asked: 'Did any trace of madness show itself in the bearing or in the speech of Oedipus?' The Chorus reply: 'Our part is only to hear, not to criticise.' These nobles of Thebes (1223) have no eyes for indiscretion in their sovereign master.

532 Join οὗτος σύ: cp. 1121: *Eur. Hec.* 1280 οὗτος σύ, μάλιναι καὶ κακῶν ἐρᾶς τυχεῖν; where οὗτος, σὺ μάλιναι is impossible. τοσονδὲ τόλμης-πρόσωπον ('a front so bold'), like τοῦμὸν φρονῶν-ὄνειρον (*El.* 1390), νεῖκος-ἀνδρῶν ζύναμιον (*Ant.* 793).

534 φονεὺς ὧν κ.τ.λ. 'who art the proved assassin...and palpable robber...'

535 τῆς ἐμῆς closely follows

τοῦδε τάνδρὸς, as in *Ai.* 865 μνηθῆσομαι immediately follows *Atas* θροεῖ. If a Greek speaker rhetorically refers to himself in the third person, he usu. reverts as soon as possible to the first.

537 ἐν μοι. The mss. have ἐν ἐμοί. But when a tribrach holds the second place in a tragic senarius, we usually find that (a) the tribrach is a single word, as *Phil.* 1314 ἦσθην | πατέρα | τὸν ἀμὸν εὐλογοῦντά σε: or (b) there is a caesura between the first and the second foot, as *Eur. Tro.* 496 τρυχηρὰ περὶ | τρυχηρὸν εἰμένην χροά. With ἐν ἐμοί (even though we regard the prep. as forming one word with its case) the rhythm would at least be exceptional, as well as extremely harsh. On such a point as ἐμοί versus μοι the authority of our mss. is not weighty. ἰδῶν...ἐν: prose would say ἐνιδῶν, either with or without ἐν (*Thuc.* 1. 95: ὅπερ καὶ ἐν τῷ Πανασιᾷ ἐνείδον: 3. 30 ὅ...τοῖς πολεμίοις ἐνορών): cp. *Her.* 1. 37 ὅτε τινὰ δειλίην παριδῶν μοι (remarked in me) οὔτε ἀθυμήν.

538 ἢ τοῦργον κ.τ.λ. Supply νομίσας or the like from ἰδῶν: 'thinking that either I would not see...or would not ward it off':

δὴλω προσέρπον, ἢ οὐκ ἀλεξοίμην μαθών;
 ἄρ' οὐχὶ μῶρόν ἐστι τοῦ γχειρήμά σου, 540
 ἄνευ τε πλῆθους καὶ φίλων τυραννίδα
 θηρᾶν, ὃ πλήθει χρήμασιν θ' ἀλίσκεται;
 ΚΡ. οἶσθ' ὡς ποιήσον; ἀντὶ τῶν εἰρημένων

an example of what Greek rhetoric called *χιασμός* (from the form of X), since the first clause corresponds with *μωρία* and the second with *δειλία*. *γνωρισίμ*. 'Futures in *-ισω* are not common in the good Attic period: but we have no trustworthy collections on this point': Curtius, *Verb.*, II. 312, Eng. tr. 481. On the other hand, as he says, more than 20 futures in *-ίω* can be quoted from Attic literature. And though some ancient grammarians call the form 'Attic,' it is not exclusively so: instances occur both in Homer (as *Il.* 10. 331 ἀγλαϊέσθαι, cp. Monro, *Hom. Gram.* § 63) and in Herodotus (as 8. 68 ἀτρεμείν, besides about ten other examples in Her.). On the whole, the general evidence in favour of *γνωρισίμ* decidedly outweighs the preference of our MSS. for *γνωροισίμ* in this passage.

539 ἢ οὐκ. The *κοῦκ* of the MSS. cannot be defended here—where stress is laid on the dilemma of *δειλία* or *μωρία*—by instances of *ἦ... ἢ* carelessly put for *ἢ... ἢ* in cases where there is no such sharp distinction of alternatives: as *Il.* 2. 289 ἢ παῖδες νεαροὶ χήραί τε γυναῖκες: Aesch. *Eum.* 524 ἢ πόλις βροτῆς θ' ὁμοίως. *ἀλεξοίμην*. This future has the support of the best MSS. in Xen. *An.* 7. 7. 3 οὐκ ἐπιτρέψομεν... ὡς πολεμίους ἀλεξόμεθα: and of grammarians, Bekk. *Anecd.* p. 415: the aorist *ἄλεξαι*, *ἄλεξασθαι* also occurs. These forms are prob. not from the stem *ἀλεξ* (whence present *ἄλεξω*, cp. *ἄξω*, *ὀδάξω*) but

from a stem *ἀλκ* with unconsciously developed *ε*, making *ἄλεκ* (cp. *ἀλ-αλκον*): see Curtius, *Verb.*, II. 258, Eng. tr. 445. Homer has the fut. *ἄλεξήσω*, and Her. *ἄλεξήσομαι*.

541 πλῆθους, 'numbers,' refers to the rank and file of the aspirant's following,—his popular partisans or the troops in his pay; *φίλων*, to his powerful connections,—the men whose wealth and influence support him. Thus (542) *χρήμασιν* is substituted for *φίλων*. Soph. is thinking of the historical Greek *τύραννος*, who commonly began his career as a demagogue, or else 'arose out of the bosom of the oligarchies' (Grote III. 25).

542 ὃ, 'a thing which,' marking the general category in which the *τυραννίς* is to be placed: cp. Xen. *Mem.* 3. 9. 8 φθόνον δὲ σκοπῶν ὃ τι ἐστίν. So the neut. adj. is used, Eur. *Hērō.* 109 *τερπνόν...|τράπεζα πλήρης*: Eur. *Hel.* 1687 *γνώμης, ὃ πολλαῖς ἐν γυναιξίν οὐκ ἐν*.

543 οἶσθ' ὡς ποιήσον; 'Mark me now.' In more than twelve places of the tragic or comic poets we have this or a like form where a person is eagerly bespeaking attention to a command or request. Instead of *οἶσθ' ὡς δεῖ σε ποιήσαι*; or *οἶσθ' ὡς σε κελεύω ποιήσαι*; the anxious haste of the speaker substitutes an abrupt imperative: *οἶσθ' ὡς ποιήσον*; That the imperative was here felt as equivalent to 'you are to do,' appears clearly from the substitutes which sometimes replace it. Thus we find (1) fut. indic.; Eur. *Cycl.* 131 *οἶσθ' οὖν ὃ*

- ἴσ' ἀντάκουσον, κᾶτα κρίν' αὐτὸς μαθῶν.
- ΟΙ. λέγειν σὺ δεινός, μανθάνειν δ' ἐγὼ κακός 545
 σοῦ· δυσμενῆ γὰρ καὶ βαρύν σ' εὐρηκ' ἐμοί.
 ΚΡ. τοῦτ' αὐτὸ νῦν μου πρῶτ' ἀκουσον ὡς ἐρῶ.
 ΟΙ. τοῦτ' αὐτὸ μὴ μοι φράζ', ὅπως οὐκ εἰ κακός.
 ΚΡ. εἴ τοι νομίζεις κτήμα τὴν ἀνθαδίαν
 εἶναι τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς. 550
 ΟΙ. εἴ τοι νομίζεις ἄνδρα συγγενῆ κακῶς
 δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὖ φρονεῖς.
 ΚΡ. ξύμφημί σοι ταῦτ' ἔνδικ' εἰρήσθαι. τὸ δὲ
 πάθημ' ὅποιον φῆς παθεῖν δίδασκέ με.
 ΟΙ. ἔπειθες, ἢ οὐκ ἔπειθες, ὡς χρεῖη μ' ἐπὶ 555
 τὸν σεμνόμαντιν ἄνδρα πέμψασθαί τινα;

δράσεις; *Med.* 600 οἴσθ' ὡς μετεύξει καὶ σοφωτέρα φανεί; so with the 1st pers., *I. T.* 759 ἀλλ' οἴσθ' ὁ δρᾶσω; (2) a periphrasis: *Eur. Suppl.* 932 ἀλλ' οἴσθ' ὁ δρᾶν σε βούλομαι τούτων πέρι; Only a sense that the imperat. had this force could explain the still bolder form of the phrase with 3rd pers.: *Eur. I. T.* 1203 οἴσθα νῦν ἅ μοι γενέσθω = ἅ δεῖ γενέσθαι μοι; *Ag. Ach.* 1064 οἴσθ' ὡς ποιέτω = ὡς δεῖ ποιεῖν αὐτήν. The theory of a transposition (ποίησον, οἴσθ' ὡς, like *Plaut. Rud.* 3. 5. 18 *tange, sed scin quomodo?*) would better satisfy syntax; but the natural order of words can itself be a clue to the way in which colloquial breaches of strict grammar really arise.

546 σοῦ, emphatic by place and pause: cp. *El.* 1505 *χρήν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην* | ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, | κτεινεῖν· τὸ γὰρ παυοῦργον οὐκ ἂν ἦν πολὺ.

547 ὡς ἐρῶ, how I will state this very matter (my supposed hostility to you): i.e. in what a light I will place it, by showing that I had no motive for it.

548 f. τοῦτ' αὐτὸ κ.τ.λ. Oedipus flings back Creon's phrases, as the Antigone of Aeschylus bitterly echoes those of the κήρυξ (αὐδῶ—αὐδῶ—τραχύς—τράχυν', *Theb.* 1042 f.). An accent of rising passion is similarly given to the dialogue between Menelaus and Teucer (*Ai.* 1142 *ἦδη ποτ' εἶδον ἄνδρ' ἐγώ—1150 ἐγὼ δὲ γ' ἄνδρ' ὄπωπα*). Aristophanes parodies this style, *Ach.* 1097 ΔΑΜΑΧΟΣ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὸν γυλιον ἐμοί. ΔΙΚΑΙΟΠΟΛΙΣ. παῖ, παῖ, φέρ' ἔξω δεῦρο τὴν κιστην ἐμοί.

549 κτήμα: cp. *Ani.* 1050 ὅσω κράτιστον κτημάτων εὐβουλία.

555 ἢ οὐκ: *Aesch. Theb.* 100 ἀκούετ' ἢ οὐκ ἀκούετ' ἀσπίδων κτύπον; *Od.* 4. 682 ἢ εἰπέμεναι δμῶσιν Ὀδυσσῆος θέλοιο. Such 'synizesis' points to the rapidity and ease of ancient Greek pronunciation: see J. H. H. Schmidt, *Rhythmik und Metrik* § 3 (p. 9 of Eng. tr. by Prof. J. W. White).

556 τὸν σεμνόμαντιν ἄνδρα, 'that reverend seer.' While such words as ἀριστόμαντις, ὀρθόμαντις are seriously used in a good sense, σεμνόμαντις refers ironically to a solemn manner: cp. σεμνολογεῖν,

- ΚΡ. καὶ νῦν ἔθ' αὐτός εἰμι τῷ βουλευμάτι.
 ΟΙ. πόσον τιν' ἤδη δῆθ' ὁ Λαίος χρόνον
 ΚΡ. δέδρακε ποῖον ἔργον; οὐ γὰρ ἐννοῶ.
 ΟΙ. ἀφαντος ἔρρει θανασίμφ χειρώματι; 560
 ΚΡ. μακροὶ παλαιοὶ τ' ἂν μετρηθῆειεν χρόνοι.
 ΟΙ. τότε οὖν ὁ μάντις οὗτος ἦν ἐν τῇ τέχνῃ;
 ΚΡ. σοφός γ' ὁμοίως κάξ ἴσου τιμώμενος.
 ΟΙ. ἐμνήσατ' οὖν ἐμοῦ τι τῷ τότε ἐν χρόνῳ;
 ΚΡ. οὐκουν ἐμοῦ γ' ἐστῶτος οὐδαμοῦ πέλας. 565
 ΟΙ. ἀλλ' οὐκ ἔρευναν τοῦ θανόντος ἔσχετε;
 ΚΡ. παρέσχομεν, πῶς δ' οὐχί; κοῦκ ἠκούσαμεν.
 ΟΙ. πῶς οὖν τότε οὗτος ὁ σοφὸς οὐκ ἠῶδα τάδε;

σεμνοπροσωπεῖν, σεμνοπανούργος, σεμνοπαράσιτος, etc.

567 αὐτός: 'I am the same man in regard to my opinion' (dat. of respect). Thuc. can dispense with a dative, 2. 61 καὶ ἐγὼ μὲν ὁ αὐτὸς εἰμι καὶ οὐκ ἐξίσταμαι: though he adds it in 3. 38 ἐγὼ μὲν οὖν ὁ αὐτός εἰμι τῇ γνώμῃ.

559 δέδρακε. Creon has heard only what Oedipus said of him: he does not yet know what Teiresias said of Oedipus (cp. 574). Hence he is startled at the mention of Laius. οὐ γὰρ ἐννοῶ: i.e. 'I do not understand what Laius has to do with this matter.'

560 ἀφαντος κ.τ.λ. 'was swept from men's sight by a deadly violence.' χειρώματι, deed of a (violent) hand: Aesch. *Theb.* 1022 τυμβόχοα χειρώματα = service of the hands in raising a mound. In the one other place where Aesch. has the word, it means 'prey' (*Ag.* 1326 δούλης θανούσης εὐμαροῦς χειρώματος): Soph. uses it only here (though he has *δυσχειρώμα Ant.* 126): Eur. never.

561 μακροὶ κ.τ.λ.: long and ancient times would be measured; i.e. the reckoning of years from the present time would go far back into the past; μακροὶ denoting

the course, and παλαιοὶ the point to which it is retraced. Some sixteen years may be supposed to have elapsed since the death of Laius.

562 ἐν τῇ τέχνῃ, 'of the craft': slightly contemptuous. ἐν of a pursuit or calling: Her. 2. 82 τῶν Ἑλλήνων οἱ ἐν ποιήσει γενόμενοι: Thuc. 3. 28 οἱ ἐν τοῖς πράγμασι: Isocr. or. 2. § 18 οἱ ἐν ταῖς ὀλιγαρχίαις καὶ ταῖς δημοκρατίαις (meaning, the administrators thereof): Plat. *Phaed.* 59 A ὡς ἐν φιλοσοφίᾳ ἡμῶν ὄντων: *Legg.* 762 A τῶν ἐν ταῖς γεωργίαις: *Protag.* 317 C (Protagoras of himself as a σοφιστής) πολλὰ γε ἔτη ἤδη εἰμι ἐν τῇ τέχνῃ.

565 οὐδαμοῦ with ἐστῶτος πέλας, 'when I was standing anywhere near'; but equivalent in force to, 'on any occasion when I was standing near': cp. *Ai.* 1281 ὃν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί.

567 παρέσχομεν, 'due search we held': we held it, as in duty bound: παρέχειν, as distinct from ἔχειν, expressing that it was something to be expected *on their part*. Cp. *O. C.* 1498 δικαίαν χάριν παρασχεῖν παθόν. For παρέσχομεν after ἔσχετε cp. 133 ἐπαξίως...ἔξιος: 575 μαθεῖν...570 ἐκμάθαν'.

- ΚΡ. οὐκ οἶδ'· ἐφ' οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ.
 ΟΙ. τοσόνδε γ' οἶσθα καὶ λέγοις ἂν εὖ φρονῶν. 570
 ΚΡ. ποῖον τόδ'; εἰ γὰρ οἶδά γ', οὐκ ἄρνήσομαι.
 ΟΙ. ὀθούνεκ', εἰ μὴ σοὶ ξυνῆλθε, τὰς ἐμὰς
 οὐκ ἂν ποτ' εἶπε Λαίου διαφθοράς.
 ΚΡ. εἰ μὲν λέγει τὰδ', αὐτὸς οἶσθ'· ἐγὼ δὲ σοῦ
 μαθεῖν δικαίῳ ταῦθ' ἄπερ κάμου σὺ νῦν. 575
 ΟΙ. ἐκμάνθαν'· οὐ γὰρ δὴ φονεὺς ἀλώσομαι.
 ΚΡ. τί δῆτ'; ἀδελφὴν τὴν ἐμὴν γήμας ἔχεις;
 ΟΙ. ἄρνησις οὐκ ἔνεστιν ὧν ἀνιστορεῖς.
 ΚΡ. ἄρχεις δ' ἐκείνη ταῦτ' ἰσον νέμων;
 ΟΙ. ἂν ἧ θέλουσα πάντ' ἐμοῦ κομίζεται. 580
 ΚΡ. οὐκ οὖν ἰσοῦμαι σφῶν ἐγὼ δυοῖν τρίτος;

570 *τοσόνδε γ'*. If we read *τὸ σὺν δέ γ'* with the majority of the MSS., the coarse and blunt *τὸ σὺν* would destroy the edge of the sarcasm. Nor would *τὸ σὺν* consist so well with the calm tone of Creon's inquiry in 571. *τοσόνδε* does not need *δέ* after it, since *οἶσθα* is a mocking echo of *οἶδα*. Cp. Eur. *I. T.* 554 OP. *παῖσαι νῦν ἤδη, μηδ' ἐρωτήσης πέρα*. IΦ. *τοσόνδε γ', εἰ εἴη τοῦ ταιλαιπώρου δάμαρ. εὖ φρονῶν*, with full knowledge: cp. 316, 326.

573 The simple answer would have been:—'that *you* prompted him to make his present charge': but this becomes:—'that, if you had not prompted him, he would never have made it.' *ξυνῆλθε*: Ar. *Eq.* 1300 *φασιν ἀλλήλαις συνελθεῖν τὰς τριήρεις ἐς λόγον*, 'the triremes laid their heads together': *ib.* 467 *ἰδία δ' ἐκεῖ τοῖς Λακεδαιμονίοις ξυγγίγνεται. οὐκ ἂν εἶπε τὰς ἐμὰς Λαίου διαφθοράς*, 'he would never have named *my* slaying of Laius,' = *οὐκ ἂν εἶπεν ὅτι ἐγὼ Λαίου διέφθερα*, but with a certain bitter force added;—'we should never have heard a word of this slaying of Laius by me.' Soph. has purposely chosen a turn

of phrase which the audience can recognise as suiting the fact that Oed. *had* slain Laius. For *διαφθοράς* instead of a clause with *διαφθεῖρειν*, cp. Thuc. *i.* 137 *γράφας τὴν ἐκ Σαλαμῖνος προάγγελσιν τῆς ἀναχωρήσεως καὶ τὴν τῶν γεφυρῶν...οὐ διάλυσιν*.

574 To write *σοῦ* instead of *σου* is not indeed necessary; but we thus obtain a better balance to *κάμου*.

575 *μαθεῖν ταῦθ'*, to question in like manner and measure. *ταῦθ'* (MSS.) might refer to the events since the death of Laius, but has less point.

577 *γήμας ἔχεις*: simply, I think, = *γεγάμηκας*, though the special use of *ἔχειν* (*Od.* 4. 569 *ἔχεις Ἑλένην καὶ σφιν γαμβροὺς Διὸς ἔσσι*) might warrant the version, 'has married, and hast to wife.'

579 *γῆς* with *ἄρχεις*: *ἰσον νέμων* explains *ταῦτα*,—'with equal sway' (cp. 201 *κράτη νέμων*, and 237): *γῆς ἰσον νέμων* would mean, 'assigning an equal share of land.'

580 *ἧ θέλουσα*: cp. 126, 274, 747.

581 *τρίτος*: marking the completion of the lucky number, as O. C. 8, *Ai.* 1174, Aesch. *Eum.* 759

ΟΙ. ἐνταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.
 ΚΡ. οὐκ, εἰ διδοίης γ' ὡς ἐγὼ σαυτῷ λόγον.
 σκέψαι δὲ τοῦτο πρῶτον, εἴ τιν' ἂν δοκέῃς
 ἄρχειν ἐλέσθαι ξὺν φόβοισι μᾶλλον ἢ
 ἄτρεστον εὐδοντ', εἰ τὰ γ' αὐτ' ἔξει κράτη.
 ἐγὼ μὲν οὖν οὐτ' αὐτὸς ἰμείρων ἔφην
 τύραννος εἶναι μᾶλλον ἢ τύραννα δρᾶν,
 οὐτ' ἄλλος ὅστις σωφρονεῖν ἐπίσταται.
 νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἄνευ φόβου φέρω, 590
 εἰ δ' αὐτὸς ἤρχον, πολλὰ κἂν ἄκων ἔδρων.
 πῶς δῆτ' ἐμοὶ τυραννὶς ἡδίων ἔχειν
 ἀρχῆς ἀλύπου καὶ δυναστείας ἔφην;
 οὐπω τοσοῦτον ἡπατημένος κυρῶ
 ὥστ' ἄλλα χρῆξεν ἢ τὰ σὺν κέρδει καλά. 595
 νῦν πᾶσι χαίρω, νῦν με πᾶς ἀσπάζεται,

(τρίτον | Σωτήρος): parodied by Menander, (*Scenici.* 231) θάλασσα καὶ πῦρ καὶ γυνὴ τρίτον κακόν.

582 ἐνταῦθα γὰρ: (yes indeed:) for (otherwise your treason would be less glaring:) it is just the fact of your virtual equality with us which places your ingratitude in the worst light.

583 διδοίης λόγον: Her. 3. 25 λόγον ἐωσιπῶ δούς στι...ἐμελλε κ.τ.λ. 'on reflecting that,' etc.: [Dem.] or. 45 § 7 (the speech prob. belongs to the time of Dem.) λόγον δ' ἐμαντῷ διδοὺς εὐρίσκω κ.τ.λ. Distinguish the *plur.* in Plato's ποικίλη ποικίλους ψυχῆ... διδοὺς λόγους, applying speeches (*Phaedr.* 277 c).

587 οὐτ' αὐτὸς would have been naturally followed by οὐτ' ἄλλω παρανοοίμ' ἂν, but the form of the sentence changes to οὐτ' ἄλλος (ἰμείρει).

590 ἐκ σοῦ: ἐκ is here a correct substitute for παρά, since the king is the ultimate source of benefits: Xen. *Hellen.* 3. 1. 6 ἐκείνῳ δ' αὐτῇ ἢ χάριτα δῶρον ἐκ βασιλέως ἐδόθη. φέρω=φέρομαι, as O. C.

6 etc.

591 κἂν ἄκων: he would do much of his own good pleasure, but much *also* (καὶ) against it, under pressure of public duty.

594 οὐπω, ironical: see on 105: ἡπατημένος, 'misguided.'

595 τὰ σὺν κέρδει καλά: honours which bring substantial advantage (real power and personal comfort), as opp. to honours in which outward splendour is joined to heavier care. *El.* 61 δοκῶ μὲν, οὐδὲν ῥῆμα σὺν κέρδει κακόν: *i.e.* the sound matters not, if there is κέρδος, solid good.

596 πᾶσι χαίρω, 'all men wish me joy': lit. 'I rejoice with the consent of all men': all are content that I should rejoice. Cp. O. C. 1446 ἀνάξια γὰρ πᾶσιν ἔστε δυστυχεῖν, all deem you undeserving of misfortune: Ar. *Au.* 445 πᾶσι νικᾶν τοῖς κριταῖς | καὶ τοῖς θεαταῖς πᾶσι. The phrase has been suggested by χαίρέ μοι, but refers to the meaning rather than to the form of the greeting: *i.e.* πᾶσι χαίρω is not to be regarded as if it meant literally, 'I have the

νῦν οἱ σέθεν χρῆζοντες ἐκκαλοῦσί με
 τὸ γὰρ τυχεῖν αὐτοῖσι πᾶν ἐνταῦθ' ἔνι.
 πῶς δῆτ' ἐγὼ κείν' ἂν λάβοιμ' ἀφείς τάδε;
 οὐκ ἂν γένοιτο νοῦς κακὸς καλῶς φρονῶν.

600

word *χαίρε* said to me by all.' This is one of the boldly subtle phrases in which the art of Soph. recalls that of Vergil. Others understand: (1) 'I rejoice in all,'—instead of suspecting some: (2) 'I rejoice in relation to all'—*i.e.* am on good terms with all: (3) 'I rejoice in the sight of all'—*i.e.* enjoy a happiness which is the greater because men see it. Of these (1) is best, but not in accord with the supposed position of Oedipus ὁ πᾶσι κλεινός.

597 ἐκκαλοῦσι. Those who have a boon to ask of Oed. come to the palace (or to Creon's own house, see on 637) and send in a message, praying Creon to speak with them. Seneca's Creon says (*Oed.* 687) *Solutus onere regio, regni bonis Fruor, domusque civium coetu viget*. In Greek tragedy the king or some great person is often thus called forth. Cp. Aesch. *Cho.* 653: Orestes summons an *olkétes* by knocking at the *érkela póλη*, and, describing himself as a messenger, says—*ἐξελθέτω τις δωμάτων τελεσφόρος | γυνή τόπαρχος*,—when Clytaemnestra herself appears. So in Eur. *Bacch.* 170 Teiresias says—*τίς ἐν πύλαισι Κάδμου ἐκκαλεῖ δόμων*; 'where is there a servant at the doors to call forth Cadmus from the house?'—*ἔτω τις, εἰσάγγελε Τειρεσίας ὅτι | ζητεῖ νιν*: then Cadmus comes forth. The active *ἐκκαλεῖν* is properly said (as there) of him who takes in the message, the middle *ἐκκαλεῖσθαι* of him who sends it in: Her. 8. 19 *στὰς ἐπὶ τὸ συνέδριον ἐξεκαλέετο Θεμιστοκλήα*.

598 τὸ γὰρ τυχεῖν κ.τ.λ.

'since therein is all their hope of success.' τὸ...τυχεῖν *sc. ὡν χρῆζουσιν*. The reading *ἄπαντ'*, whether taken as accus. after *τυχεῖν* ('to gain all things'), or as accus. of respect ('to succeed in all') not only mars the rhythm but enfeebles the sense. When *αὐτοῖσι* was corrupted into *αὐτοῖς*, *πᾶν* was changed into *ἄπαν*, as it is in L. *ἐνταῦθα* = *ἐν τῷ ἐκκαλεῖν με*, in gaining my ear: cp. *O. C.* 585 *ἐνταῦθα γὰρ μοι κείνα συγκοιμίζεται*, in *this* boon I find *those* comprised.

599 πῶς δῆτ'. Cp. Her. 5. 106 (*Histiaeus to Darius*) *βασιλεῦ, κοῖον ἐφθέγγασο ἔπος; ἐμὲ βουλευσάει πρήγμα ἐκ τοῦ σοῦ τι ἢ μέγα ἢ συμκρόν ἐμελλε λυπηρὸν ἀνασχῆσεν; τί δ' ἂν ἐπιδίζημενος ποίεοιμ ταῦτα; τεῦ δὲ ἐνδεῆς ἐὼν, τῷ πάρα μὲν πάντα ὄσα περ σοί, πάντων δὲ πρὸς σέο βουλευμάτων ἐπακούειν ἀξτεύμαι*;

600 οὐκ ἂν γένοιτο κ.τ.λ. Creon has been arguing that *he* has no motive for treason. He now states a general maxim. 'No mind would ever turn to treason, while it was sound.' As a logical inference, this holds good only of those who are in Creon's fortunate case. If, on the other hand, *καλῶς φρονῶν* means 'alive to its own highest good,' and not merely to such self-interest as that of which Creon has spoken, then the statement has no strict connection with what precedes: it becomes a new argument of a different order, which might be illustrated from Plato's *κακὸς ἐκὼν οὐδέεις*. It would be forcing the words to render: 'A base mind could not approve itself wise,' *i.e.* 'such treason as you ascribe to me would be silly.'

ἀλλ' οὐτ' ἔραστῆς τῆσδε τῆς γνώμης ἔφυν
 οὐτ' ἂν μετ' ἄλλου δρώντος ἂν τλαίην ποτέ.
 καὶ τῶνδ' ἔλεγχον τοῦτο μὲν Πυθῶδ' ἰῶν
 πεύθου τὰ χρησθέντ', εἰ σαφῶς ἠγγειλά σοι·
 τοῦτ' ἄλλ', εἴαν με τῶ τερασκόπῳ λάβης 605
 κούη τι βουλευσάντα, μῆ μ' ἀπλή κτάνης
 ψήφῳ, διπλῆ δέ, τῆ τ' ἐμή καὶ σῆ, λαβῶν.
 γνώμη δ' ἀδήλω μῆ με χωρὶς αἰτιῶ.
 οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην
 χρηστοὺς νομίζειν οὔτε τοὺς χρηστοὺς κακοὺς. 610
 φίλον γὰρ ἐσθλὸν ἐκβαλεῖν ἴσον λέγω
 καὶ τὸν παρ' αὐτῷ βίοντον, ὃν πλείστον φιλεῖ.
 ἀλλ' ἐν χρόνῳ γνώσει τάδ' ἀσφαλῶς, ἐπεὶ
 χρόνος δίκαιον ἄνδρα δεικνυσιν μόνος,
 κακὸν δὲ κἂν ἐν ἡμέρᾳ γνοίης μιᾷ. 615

603 Ἐλεγχον, accus. in apposition with the sentence: Eur. *H. F.* 57 ἡ δυσπραξία | ἧς μήποδ', ὅστις καὶ μέσως εἰθους ἐμοί, | τύχοι, φίλων ἔλεγχον ἀψευδέστατον.

605 τοῦτ' ἄλλο = τοῦτο δέ. Soph. has τοῦτο μὲν irregularly followed by τοῦτ' ἀθθίς (*Ant.* 165), by εἶτα (*Ph.* 1345), by δέ (*Al.* 670, *O. C.* 440). τῶ τερασκόπῳ. This title (given to Apollo, Aesch. *Eum.* 62) has sometimes a shade of scorn, as when it is applied by the mocking Pentheus to Teiresias (Eur. *Bacch.* 248), and by Clytaemnestra to Cassandra (Aesch. *Ag.* 1440).

606 μῆ μ' ἀπλή...διπλῆ δέ, 'slay me, by the sentence not of one mouth but of twain.'

608 γνώμη δ'...αἰτιῶ, 'but make me not guilty in a corner on an unproved surmise.' χωρὶς, 'apart': i.e. solely on the strength of your own guess (γνώμη ἀήλος), without any evidence that I falsified the oracle or plotted with the seer.

612 τὸν παρ' αὐτῷ βίοντον κ.τ.λ. 'the life in his own bosom': the life is *hospes comesque*

corporis, dearest guest and closest companion: cp. Plat. *Gorg.* 479 B μῆ ὑγείῃ ψυχῇ συνοικεῖν. φιλεῖ sc. τις, supplied from αὐτῶ: Hes. *Op.* 12 τὴν μὲν κεν ἐπαυήσσειε νοήσας—ἡ δ' ἐπιμωμήτη.

614 χρόνος: cp. Pind. fr. 132 ἀνδρῶν δικαίων χρόνος σωτήρ ἀριστος: *Olymp.* 11. 53 ὁ τ' ἐξελέγχων μόνος | ἀλάθειαν ἐτήτυμον | χρόνος.

615 κακὸν δέ: the sterling worth of the upright man is not fully appreciated until it has been long tried: but a knave is likely (by some slip) to afford an early glimpse of his real character. The Greek love of antithesis has prompted this addition, which is relevant to Creon's point only as implying, 'If I *had* been a traitor, you would probably have seen some symptom of it ere now.' Cp. Pind. *Pyth.* 2. 90 (speaking of the φθονεροί): στάθμας δέ τινος ἐλκόμενοι | περισσᾶς ἐνέπαζαν ἔλκος ὀδυναρὸν ἐᾷ πρόσθε καρδίᾳ, | πρὶν ὅσα φροντῖδι μητιονται τυχεῖν. *Ant.* 493 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἠρήσθαι κλοπεύς | τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.

- ΧΟ. καλῶς ἔλεξεν εὐλαβουμένῳ πεσεῖν,
 ἀναξ· φρονεῖν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.
- ΟΙ. ὅταν ταχύς τις οὐπιβουλεύων λάθρα
 χωρῆ, ταχὺν δεῖ καμὲ βουλεύειν πάλιν.
 εἰ δ' ἡσυχάζων προσμενῶ, τὰ τοῦδε μὲν 620
 πεπραγμέν' ἔσται, τὰμὰ δ' ἡμαρτημένα.
- ΚΡ. τί δῆτα χρήσεις; ἦ με γῆς ἔξω βαλεῖν;
 ΟΙ. ἥκιστα· θνήσκειν οὐ φυγεῖν σε βούλομαι
 ὡς ἂν προδείξῃς οἷόν ἐστι τὸ φθονεῖν.
- ΚΡ. ὡς οὐχ ὑπέξων οὐδὲ πιστεύσων λέγεις; 625

617 The infin. φρονεῖν is like an accus. of respect (e.g. βουλήν) construed with both adjectives: 'in counsel, the quick are not sure.' Cp. Thuc. I. 70 ἐπινοῆσαι δέξεις.

618 ὅταν ταχύς τις κ. τ. λ., 'when the stealthy plotter is moving on me in quick sort, I too must be quick with my counter-plot.' Nearly = ταχέως πως. *Ant.* 1266 φεῦ, τοῦ θανάτου ὡς ταχεῖά τις βροτοῖς | χάρις διαρρεῖ, *in what quick sort* does it vanish.

622—626 In discussing this passage, I take first the two points which seem beyond question.

1. v. 624, ὅταν... φθονεῖν, which the mss. give to Creon, belongs to Oedipus. The words προδείξῃς οἷόν ἐστι τὸ φθονεῖν can mean nothing but 'show forth [by a terrible example] *what manner of thing it is to envy*,'—how dread a doom awaits him who plots to usurp a throne (cp. 382). *Ant.* 1242 δείξας ἐν ἀνθρώποισι τὴν δυσβουλῶν | ὄσω μέγιστον ἀνδρὶ πρόσκειται κακόν. *El.* 1382 καὶ δεῖξον ἀνθρώποισι τὰπικτῖμα | τῆς δυσσεβείας οἷα δωροῦνται θεοί. For the *tone* of the threat, cp. also *Ant.* 308, 325, *Tr.* 1110. I do not think that ὅταν can be defended by rendering, 'when thou shalt first have shown,'—a threat

of torture before death. This strains the words: and death would itself be the essence of the warning example. Read ὡς ἂν, in order that: as *Phil.* 825 ὡς ἂν εἰς ὕπνον πέσῃ.

2. v. 625, ὡς οὐχ ὑπέξων... λέγεις, which the mss. give to Oedipus, belongs to Creon. Spoken by Oed., ὑπέξων must mean 'admit your guilt,' and πιστεύσων 'obey' me (by doing so): but the only instance of πιστεύειν in this sense is *Trach.* 1228, where the context gives a considerable assistance to the meaning. In Creon's mouth ὑπέξων means 'consent to give me a fair hearing,'—under the tests which Creon himself proposed (603 f.),—and πιστεύσων, 'believe' my solemn assurances.

3. We might now transpose 625 and 624, since οὐ γὰρ φρονούντ' αὖ εὐ βλέπω (626) cannot follow immediately after 625; but the sense thus obtained would be too disjointed. I have long thought, and still think, that after 625 a verse spoken by Oedipus has dropped out, to such effect as οὐ γὰρ με πείθεισ οὐνεκ' οὐκ ἀπιστος εἶ: 'no, for thou persuadest me not that thou art worthy of belief.' The fact of the next verse, our 626, also beginning with οὐ γὰρ may have led

ΟΙ. * * * * *

ΚΡ. οὐ γὰρ φρονούντά σ' εὖ βλέπω. ΟΙ. τὸ γοῦν ἐμόν.
 ΚΡ. ἀλλ' ἐξ ἴσου δεῖ κάμῳ. ΟΙ. ἀλλ' ἔφυς κακός.
 ΚΡ. εἰ δὲ ξυλῆς μηδέν; ΟΙ. ἀρκτέον γ' ὅμως.
 ΚΡ. οὔτοι κακῶς γ' ἀρχοντος. ΟΙ. ὦ πόλις πόλις.
 ΚΡ. κάμοι πόλεως μέτεστιν, οὐχὶ σοὶ μόνῳ. 630
 ΧΟ. παύσασθ', ἄνακτες· καιρίαν δ' ὑμῖν ὄρω
 τήνδ' ἐκ δόμων στείχουσαν Ἰοκάστην, μεθ' ἧς
 τὸ νῦν παρεστὸς νεῖκος εὖ θέσθαι χρεῶν.

[IOCASTA enters from the palace by the central doors. She wears a long under-robe reaching to the ground (πέπλος ποδήρης), and over this an ιμάτιον: both are of rich texture and colour. On her head is a crown.]

ΙΟΚΑΣΤΗ.

τί τὴν ἄβουλον, ὃ ταλαίπωροί, στάσι
 γλώσσης ἐπήρασθ'; οὐδ' ἐπαισχύνεσθε, γῆς 635
 οὔτα νοσοῦσης, ἴδια κινουύντες κακά;
 οὐκ εἰ σύ τ' οἴκουσ σύ τε, Κρέον, κατὰ στέγας,
 καὶ μὴ τὸ μηδὲν ἄλλο εἰς μέγ' οἴσετε;

to the loss by causing the copyist's eye to wander. The echoed *οὐ γὰρ* would suit angry dialogue: cp. 547, 548 ΚΡ. τοῦτ' αὐτὸ νῦν μου πρῶτ' ἄκουσον ὡς ἐρῶ. ΟΙ. τοῦτ' αὐτὸ μὴ μοι φράξ'.

628 ἀρκτέον = δεῖ ἀρχεῖν, one must rule: cp. *Ant.* 677 ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις. Isocr. or. 14 § 10 οὐ τῶν ἄλλων αὐτοῖς ἀρκτέον (they ought not to rule over others) ἀλλὰ πολὺ μᾶλλον Ὀρχομενίους φόρον οἰστέον. In Plat. *Tim.* 48 Β ἀρκτέον = δεῖ ἀρχεσθαι, one must begin; in *Ai.* 853 ἀρκτέον τὸ πρᾶγμα = must be begun.

629 ἀρχοντος, when one rules. ἀρκτέον being abstract, 'it is right to rule,' there is no harshness in the gen. absol. with τινός understood (cp. 612), which is equivalent to ἐάν τις ἀρχῆ: cp. Dem. or. 6 § 20 λέγοντος ἄν τις πιστεῦσαι οἴεσθε; 'think you that, if any

one had said it, they would have believed?' = οἴεσθε, εἰ τις εἴλεγε, πιστεῦσαι ἂν (αὐτοῖς); ὦ πόλις πόλις: here, an appeal ('Hear him, Thebes!'): in Attic comedy, an exclamation like *o tempora, o mores*: Blaydes cp. Eupolis *ap.* Athen. 424 Β ὦ πόλις, πόλις | ὡς εὐτυχῆς εἰ μᾶλλον ἢ καλῶς φρονεῖς: and so *Ar. Ach.* 27.

630 κάμοι πόλεως κ.τ.λ. 'I have some right in Thebes, as well as you.' Creon speaks not as a brother of Iocasta, but as a Theban citizen who denies that 'the city belongs to one man' (*Ant.* 737).

637 οἴκουσ (the king's palace), acc. after εἰ (cp. 533); κατὰ with στέγας only, referring to the house of Creon, who is not supposed to be an inmate of the palace: see 515, 533.

638 τὸ μηδὲν ἄλλοσ, 'a petty

- ΚΡ. *ῥμαιμε, δεινά μ' Οἰδίπους ὁ σὸς πόσις*
δουὶν δικαιοὶ δρᾶν ἀποκρίνας κακοῖν, 640
ἢ γῆς ἀπάσαι πατρίδος, ἢ κτείνειν λαβῶν.
- ΟΙ. *ξύμφημι· δρῶντα γάρ νιν, ὦ γύναι, κακῶς*
εἴληφα τοῦμόν σῶμα σὺν τέχνη κακῆ.
- ΚΡ. *μή νυν ὀναίμην, ἀλλ' ἀραῖος, εἴ σέ τι*
δέδρακ', ὀλοίμην, ὦν ἐπαιτιᾶ με δρᾶν. 645
- ΙΟ. *ὦ πρὸς θεῶν πιστευσον, Οἰδίπους, τάδε,*
μάλιστα μὲν τόνδ' ἔρκον αἰδεσθεῖς θεῶν,

grief,' the grief which is as nothing (*El.* 1166 *δέξαι... | τῆν μὴδὲν ἐς τὸ μὴδέν*): *εἰς μέγα φέρειν*, make into a great matter: cp. *Phil.* 259 *νόσος | αἰετέθηλε κἀπὶ μεῖζον ἐρχεται*.

640 The reading in the text is my own correction. The MSS. give *δρᾶσαι δικαιοὶ δουὶν ἀποκρίνας κακοῖν*, the only extant example of *δουὶν* scanned as one syllable, though in the tragic poets alone the word occurs more than 50 times. Synizesis of *υ* is rare in extant Greek poetry: *Pind. Pyth.* 4. 225 *γενυῶν*: *Anthol.* 11. 413 (epigram by Ammianus, 1st century A.D.) *ὠκιμον, ἠδύοσμον, πῆγγαρον, ἀσπαραγος*. *Eur. I. T.* 970 *ᾄσαι δ' Ἐρινυῶν οὐκ ἐπείσθησαν νόμῳ*, and *ib.* 1456 *ὀστροῖς Ἐρινυῶν*, where most editors write *Ἐρινύν*, as *ib.* 299 *Ἐρινύς* (acc. plur.). *Hes. Scut.* 3 *Ἠλεκτρῶνος*. It might be rash to say that Soph. could not have used *δουὶν* as a monosyllable; for he has used the ordinary synizesis in a peculiarly bold way, *Ai.* 1129 *μή νυν ἀτίμα θεοῦς θεοῖς σεσωσμένος*: but at least it moves the strongest suspicion. *ἀποκρίνας*, on the other hand, seems genuine. *ἀποκρίνευ* is properly *scernere*, to set apart: e.g. *γῆν* (*Plat. Rep.* 303 D): or to select: *id. Legg.* 94b *Ἀ πλήθει τῶν ψήφων ἀποκρίναντας*, having selected (the men) according to the number of votes for each.

Here, 'having set apart (for me) one of two ills' is a phrase suitable to the arbitrary rigour of a doom which left a choice only between death and exile. For *δουὶν* Elms. proposed *τοῦνδ' οἱ τοῦνδέ γ'*: *Herm., τοῦνδ' ἐν*. I should rather believe that *δρᾶν* was altered into *δρᾶσαι* by a grammarian who looked to *ἀπάσαι, κτείνειν*, and perh. also sought a simpler order. But for pres. inf. combined with aor. infin. cp. 623 *θνήσκειν...φυγεῖν*: *Ant.* 204 *μῆτε κτερίζειν μῆτε κωκυσαί*. See also *O. C.* 732 *ἦκω γὰρ οὐχ ὡς δρᾶν τι βουληθεῖς*, where in prose we should have expected *δρᾶσαι*. The quantity of *ἀποκρίνας* is supported by *Aesch. P. V.* 24 *ἀποκρύψει*: *ἀποτροπή* and its cognates in *Aesch.* and *Eur.*: *ἐπικρύπτειν* *Eur. Suppl.* 296: *ἐπικράνων* *I. T.* 51.

642 *δρῶντα κακῶς τοῦμόν σῶμα* would properly describe bodily outrage: here it is a heated way of saying that Creon's supposed plot touched the *person* of the king (who was to be dethroned), and not merely the *νῆμοι πόλεις*.

644 *ἀραῖος* = ὥσπερ αὐτὸς ἐπαρῶμαι.

647 *μάλιστα μὲν τόνδ' κ.τ.λ.* 'first for the awful sake of this oath unto the gods,—then for my sake and for theirs who stand before thee.' *ἔρκον θεῶν* (object. gen.), an oath by the gods (since one

ἔπειτα κάμῃ τούσδε θ' οὐ πάρεσί σοι.

κομμός. ΧΟ. πιθοῦ θελήσας φρονήσας τ', ἄναξ, λίσσομαι. 649
στρ. α'. ΟΙ. τί σοι θέλεις δῆτ' εικάθω;

ΧΟ. τὸν οὔτε πρὶν νῆπιον νῦν τ' ἐν ὄρκῳ μέγαν καταί-
δεσαι.

ΟΙ. οἶσθ' οὖν ἂ χρῆξεις; ΧΟ. οἶδα. ΟΙ. φράζε δὴ τί φῆς.
ΧΟ. 5 τὸν ἐναγῆ φίλον μῆποτ' ἐν αἰτία 656

said *ὁμνῶναι θεούς*): *Od.* 2. 377
θεῶν μέγαν ὄρκον ἀπώμνυ: 10. 299
μακάρων μέγαν ὄρκον ὁμύσσαι: *Eur.*
Hipp. 657 ὄρκους θεῶν. But in *O.*
C. 1767 Διὸς Ὀρκος is personified.

649—697 The κομμός (see p. 4) has a composite strophic arrangement: (1) 1st *strophe*, 649—659, (2) 2nd *strophe*, 660—668; answering respectively to (3) 1st *antistr.*, 678—688, (4) 2nd *antistr.*, 689—697.

649 'Consent (*θελήσας* sc. *πιστεύου*), reflect (*φρονήσας*), hearken' (*πιθοῦ*). *θελήσας*: cp. *O. C.* 757 *κρίψον* (h de thy woes), *θελήσας ἄστυ καὶ δόμους μολεῖν*. *Isae.* or. 8 § 11 *ταῦτα ποιῆσαι μὴ θελήσας φρονήσας*, having come to a sound mind. *Isocr.* or. 8 § 141 *καλὸν ἔστιν ἐν ταῖς τῶν ἄλλων ἀδικίας καὶ μανίας πρώτους εἶ φρονήσαντας προστήναι τῆς τῶν Ἑλλήνων ἐλευθερίας*.

651 *εικάθω*: the aor. subj. is certainly most suitable here: *Phil.* 761 *βοῦλει λάβωμαι*; *El.* 80 *θέλεις | μεῖνωμεν*; In such phrases the *pres.* subj. (implying a continued or repeated act) is naturally much rarer: *βοῦλει ἐπισκοπῶμεν* *Xen. Mem.* 3. 5. 1. As regards the form of *εικάθω*, Curtius (*Verb.* II. 345, Eng. tr. 505), discussing presents in -θω and past tenses in -θον from vowel stems, warns us against 'looking for anything particularly aoristic in the θ' of these verbs. In Greek usage, he holds,

'a decidedly aoristic force' for such forms as *σχεθεῖν* and *εἰκαθεῖν* 'never established itself': and he justly cites *El.* 1014 as a place where *εἰκαθεῖν* is in no way aoristic. He would therefore keep the traditional accent, and write *σχεθεῖν*, *εἰκαθεῖν*, with Buttman. Now, while believing with Curtius that these forms were prob. in origin presents, I also think that in the usage of the classical age they were often aorists: as e.g. *σχεθεῖν* in *Aesch. Theb.* 429 distinctly is.

652 *μέγαν*, 'great,' i.e. strong, worthy of reverence, ἐν ὄρκῳ, by means of, in virtue of, his oath: *Eur. Tro.* 669 *ξυνέσει γένοι πλοῦτω τε κἀνδρεία μέγαν*: for ἐν, cp. *Phil.* 185 ἐν τ' ὀδύνας ὁμοῦ | λιμῶ τ' οἰκτρῶς.

656 'that thou shouldst never lay under an accusation (ἐν αἰτία βαλεῖν), so as to dishonour him (ἄτιμον), ('cast a dishonouring charge on') with the help of an unproved story (σὺν ἀφανεί λόγῳ), the friend who is liable to a curse (ἐναγῆ)': i.e. who has just said (644) ἀραῖος δλοίμην κ.τ.λ. *Aeschin. In Ctes.* § 110 *γέγραπται γὰρ οὕτως ἐν τῇ ἀρᾷ· εἰ τις τάδε, φησί, παραβαίνοι, ... ἐναγῆς, φησιν, ἔστω τοῦ Ἀπόλλωνος*, 'let him rest under the ban of Apollo': as Creon would rest under the ban of the gods by whom he had sworn. *Her.* 6. 56 ἐν τῷ ἀγεί ἐνέχεσθαι, to be liable to the curse.

- σὺν ἀφανεί λόγῳ σ' ἄτιμον βαλεῖν.
 ΟΙ. εὖ νῦν ἐπίστω, ταῦθ' ὅταν ζητῆς, ἐμοὶ
 ζητῶν ὄλεθρον ἢ φυγὴν ἐκ τῆσδε γῆς.

- στρ. β. ΧΟ. οὐ τὸν πάντων θεῶν θεὸν πρόμον 660
 "Ἄλιον· ἐπεὶ ἄθεος ἄφιλος ὅ τι πύματον
 ὀλοίμαν, φρόνησιν εἰ τάνδ' ἔχω.
 ἀλλὰ μοι δυσμῶρω γὰ φθίνουσα 665
 τρῦχει ψυχάν, τὰ δ' εἰ κακοῖς κακὰ
 προσάψει τοῖς πάλαι τὰ πρὸς σφῶν.
 ΟΙ. ὁ δ' οὖν ἴτω, κεῖ χρῆ με παντελῶς θανεῖν, 669
 ἢ γῆς ἄτιμον τῆσδ' ἀπωσθῆναι βία. 670
 τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτεῖρω στόμα
 ἐλειών· οὗτος δ', ἐνθ' ἂν ἦ, στυγήσεται.

ἐν αἰτίᾳ βαλεῖν: [Plat.] *Epist.* 7. 341 A ὡς μηδέποτε βαλεῖν ἐν αἰτίᾳ τὸν δεικνύοντα, ἀλλ' αὐτὸν αὐτόν, 'so that he may never blame his teacher, but only himself,' equiv. to ἐμβαλεῖν αἰτία: cp. the prose phrases ἐμβάλλειν εἰς συμφοράς, γραφάς, ἔχθραν κ.τ.λ. Eur. *Tru.* 305 εἰς ἐμ' αἰτίαν βάλλη.

660 οὐ τὸν = οὐ μὰ τὸν, as not seldom: usu. followed by a second negative (as if here we had οὐκ ἔχω τάνδε φρόνησιν): 1088, *Ant.* 758, etc. πρόμον, standing foremost in the heavenly ranks, most conspicuous to the eyes of men: the god 'who sees all things and hears all things' (*Il.* 3. 277 δὲ πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις): invoked *Trach.* 102 as ὦ κρατιστεύων κατ' ἄμμα.

663 ὁ τι πύματόν (ἔστι), (τοῦτο) ὀλοίμαν, 'may I die by the uttermost doom': schol. φθαρεῖν ὄπερ ἔσχατον, ἦγον ἀπώλειαν ἦτις ἐσχάτη.

666 f. τὰ δ'—σφῶν: and, on the other hand (τὰ δ'), if the ills arising from you two are to be added to the former ills. Prof. Kennedy gives τὰ δ', rightly, I

think; for γὰ φθίνουσα refers to the blight and plague (25): τὰ δ' would obscure the contrast between those troubles and the new trouble of the quarrel. προσάψει intrans. as perh. only here and in fr. 348 καὶ μοι τρίτον ῥίπτουσι... | ἀγχοῦ προσῆψεν, 'he came near to me.' Eur. *Hipp.* 188 τὸ μὲν ἔστω ἀπλοῦν· τῷ δὲ συνάπτει | λύπη τε φρενῶν χερσὶν τε πόνος, 'is joined.' It is possible, but harsh, to make προσάψει act. with γῆ as subject. 669 ὁ δ' οὖν: then let him go: *Ai.* 114 σὺ δ' οὖν... | χρῶ χειρὶ.

672 ἄλειόν: supplementary predicate: 'I compassionate thy words, piteous as they are.' Where a possessive pron. with art. has preceded the subst., Soph. sometimes thus subjoins an adj., which really has the predicative force to which its position entitles it, though for its use would be more natural to translate it as a mere attributive: *Ant.* 881 τὸν δ' ἐμὸν πρόμον ἀδάκρυτον | οὐδεῖς... στενάξει: *Phil.* 1456 τοῦμόν ἐτέγγθη | κρᾶτ' ἐνδόμευχον: *El.* 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου. In 1199 (where see note) τὰν γαμψ. παρθ. χρησιμῶδόν is not a similar

- ΚΡ. στυγνός μὲν εἶκων δῆλος εἶ, βαρὺς δ', ὅταν
θυμοῦ περάσης. αἱ δὲ τοιαῦται φύσεις
αὐταῖς δικαίως εἰσὶν ἀλγισταί φέρειν. 675
- ΟΙ. οὐκουν μὲν ἑάσεις κάκτος εἶ; ΚΡ. πορεύσομαι,
σοῦ μὲν τυχῶν ἀγνώτος, ἐν δὲ τοῖσδ' ἴσος. [Exit.
- ἀντ. α. ΧΟ. γύναι, τί μέλλεις κομίζειν δόμων τόνδ' ἔσω; 678
- ΙΟ. μαθοῦσά γ' ἦτις ἡ τύχη. 680
- ΧΟ. δόκησις ἀγνώως λόγων ἦλθε, δάπτει δὲ καὶ τὸ μὴ
ῥυδικον.

case. **στυγῆσεται**, pass. Other examples in Soph. are 1500 *ὄνει-
δείσθε*: *O. C.* 581 *δηλώσεται*, 1186
λέξεται: *Ant.* 210 *τιμήσεται*, 637
ἀξιώσεται: *El.* 971 *καλεῖ*: *Phil.*
48 *φυλάξεται*: among many found
in prose as well as in verse are *ἀδική-
σομαι*, *ἀλώσομαι*, *ἑάσομαι*, *ζημώ-
σομαι*, *τιμήσομαι*, *ὠφελήσομαι*. The
middle forms of the aorist were
alone peculiar to that voice; the
so-called 'future middle,' like the
rest, was either middle or passive.

673 **στυγνός...περάσης**: 'thou
art seen to be sullen when thou
yieldest, but fierce when thou hast
gone far in wrath': *i.e.*, as thou
art fierce in passion, so art thou
sullen in yielding. Greek idiom
co-ordinates the clauses, though
the emphasis is on *στυγνός μὲν
εἶκων*, which the other merely en-
forces by contrast: see on 419.
βαρὺς, *bearing heavily* on the ob-
ject of anger, and so, 'vehement,'
'fierce': *Al.* 1017 *δύσσοργος, ἐν
γῆρα βαρὺς, ἰβ.* 656 *μῆνιν βαρείαν*:
Phil. 1045 *βαρὺς τε καὶ βαρείαν ὁ
ξένος φάτιν τήνδ' εἶπε*: *Ant.* 767
*νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας
βαρὺς*.

674 **περάσης** absol., = *πρὸς
ἐλθης*: *O. C.* 154 *πέρας* (you go
too far), *ἰβ.* 885 *πέραν | περῶς*
οἶδε δῆ. θυμοῦ, partitive gen.: *cp.*
Il. 2. 785 *διέπρησον πεδίοιο*: *Her.*
3. 105 *προλαμβάνει...τῆς ὁδοῦ*:
sometimes helped by a prep. or

adverbial phrase, as *Xen. Arol.*
30 *προβήσασθαι πόρρω μοχθηρίας*:
2 Epist. Tim. 2. 16 *ἐπὶ πλείον γὰρ
προκόψουσιν ἀρεβέλας*. Others ren-
der: 'resentful [or 'remorseful']
even when thou hast passed out of
wrath': but (a) *περάσης* with a
simple gen. could not bear this
sense: (b) the antithesis pointed
by *μὲν* and *δὲ* is thus destroyed.

677 **ἀγνώτος**, act., 'undiscern-
ing,' as 681, 1133: pass., 'un-
known,' *Ph.* 1008, *Ant.* 1001.
The passive use was probably
older than the active: compare
Od. 5. 79 *ἀγνώτες...ἀλλήλοισι*
(pass.) with *Thuc.* 3. 53 *ἀγνώτες
ἀλλήλων* (act.). *ἐν δὲ τοῖσδ' ἴσος*:
ἐν of the tribunal or company by
whom one is judged: *Ant.* 459 *ἐν
θεοῖσι τὴν δίκην | δοῦναι*: and so,
more boldly, *O. C.* 1213 *σκαιού-
σαν φυλάσσων ἐν ἐμοί (me iudice)
κατάδηλος ἔσται. ἴσος, æquus,*
just: *Plat. Legg.* 975 C *τὸν μέλ-
λοντα δικαστὴν ἴσον ἔσεσθαι*. So
Ph. 685 *ἴσος ἐν ἴσοι ἀνῆρ*.

678 Creon leaves the scene.
The Chorus wish Iocasta to with-
draw Oedipus also, that his ex-
cited feelings may be soothed in
the privacy of the house: but the
queen wishes first to learn from
the Chorus how the dispute began.

681 **δόκησις...λόγων**, 'blind
suspicion bred of talk,' a *suspicion*
resting on mere *assertions* (those
made by Oedipus), and not sup-

ΙΟ. ἀμφοῖν ἀπ' αὐτοῖν; ΧΟ. ναίχι. ΙΟ. καὶ τίς ἦν λόγος;

ΧΟ. ἄλλις ἔμονγ', ἄλλις, γὰρ προπονουμένας, φαίνεται, ἐνθ' ἔληξεν, αὐτοῦ μένειν. 685

ΟΙ. ὄρας ἕν' ἤκεις, ἀγαθὸς ὢν γνώμην ἀνήρ, τοῦμὸν παριεῖς καὶ καταμβλύνων κέαρ;

ἀντ. β'. ΧΟ. ὦναξ, εἶπον μὲν οὐχ ἅπαξ μόνον, ἴσθι δὲ παραφρόνιμον, ἄπορον ἐπὶ φρόνιμα πεφάνθαι μ' ἂν, εἰ σ' ἐνοσφιζόμεαν, 689

ported by facts (*ἔργα*): hence *ἀγνώως, ὑπὸ κενωίῳ*, guided by no real knowledge. Thuc. 1. 4 οὐ λόγων ...κόμπος τάδε μᾶλλον ἢ ἔργων ἐστὶν ἀλήθεια: 3. 43 τῆς οὐ βεβαίου δοκίσεως. *δάπτει δὲ*: Oedipus was incensed against Creon, without proof; on the other hand (*δὲ*) Creon also (*καὶ*) was incensed by the unjust accusation. *δάπτει* might be historic pres., but need not be so taken: Creon is still pained. Aesch. *P. V.* 437 *συννοία δὲ δάπτομαι κέαρ*.

683 *Ι. ἀμφοῖν ἀπ' αὐτοῖν sc. ἦλθε τὸ νεῖκος*; 'It was on both sides?' Thus far, Iocasta only knew that Oedipus charged Creon with treason. The words of the Chorus now hint that Oedipus himself was partly to blame. 'So then,' Iocasta asks, 'provocation had been given on *both sides*?' *τίς ἦν λόγος*; 'what was the story (of the alleged treason)?': for the words of Oed. (642 *δρώντα κακῶς, τέχνη κακῆ*) had been vague.

685 *προπονουμένας*, 'already troubled,' not, 'troubled exceedingly.' *προπονεῖν* always = to suffer *before*, or *for*: Lucian *Ιυρρ. Trag.* § 40 'Ἀθηνᾶ Ἄρην καταγωνίζεταί, ἅτε καὶ προπεπονηκότα οἶμαι ἐκ τοῦ τραύματος, *already* disabled.

687 The evasive answer of the

Chorus has nettled Oedipus by implying that the blame was divided, and that both parties ought to be glad to forget it. He could never forget it (672). *ὄρας ἕν' ἤκεις* conveys indignant reproach: a grave charge has been laid against your king; instead of meeting it with denial, you are led, by your sympathy with Creon, to imply that it cannot be directly met, and must be hushed up. *O. C.* 937: *Ἀντ.* 735 *ὄρας τὰδ' ὡς εἰρηκας ὡς ἀγαν νέος*: *El.* 628 *ὄρας*; *πρὸς ὀργὴν ἐκφέρει*. ὢν, concessive: 'for all thy honest purpose.'

688 *παριεῖς* with *τοῦμὸν κέαρ*, seeking to relax, enervate, my resentment: a sense which the close connection with *καταμβλύνων* interprets, though the more ordinary meaning for *παριεῖς*, had it stood *alone* here, would be 'neglecting,' 'slighting' (*πόθος παρεῖτο*, *El.* 545): cp. *Ar. Eq.* 436 *τοῦ ποδὸς παρῖει*, slack away (some of) the sheet: *Eur. Cycl.* 591 *ὑπὸν παρεμμένος*: *Or.* 210 *τῷ λίαν παρεμμένω*, (neut.) by too great languor.

692 *ἄπορον ἐπὶ φρόνιμα*, 'bankrupt in sane counsel.'

693 *πεφάνθαι ἂν*, oblique of *πεφασμένος ἂν ἦν*: for the tense cp. *Isocr. or.* 5 § 56 *λοιπὸν ἂν ἦν... εἰ μὴ ἐπεποιήτο*. The *ἐνοσφιζόμεαν*.

ὅς τ' ἐμὴν γὰρ φίλαν ἐν πόνοισιν
 ἠ ἀλύουσαν κατ' ὄρθον οὐρῖσας,
 ταῦν τ' εὐπομπος ἂν γένοιο.

695

- ΙΟ. πρὸς θεῶν διδάξον κἄμ', ἀναξ, ὅτου ποτὲ
 μῆνιν τοσῆνδε πράγματος στήσας ἔχεις.
 ΟΙ. ἐρῶ· σὲ γὰρ τῶνδ' ἐς πλέον, γύναι, σέβω· 700
 Κρέοντος, οἷά μοι βεβουλευκῶς ἔχει.
 ΙΟ. λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἐρεῖς.
 ΟΙ. φονέα με φησὶ Λαῖον καθεστάναι.
 ΙΟ. αὐτὸς ξυνειδῶς, ἢ μαθὼν ἄλλου πάρα;

μαι of the MSS. would necessarily imply that the chorus do reject Oedipus: *Ant.* 304 ἐπερ ἴσχει Ζεὺς ἐτ' ἐξ ἐμοῦ σέβας. The change of one letter restores the required ἰνοσφιζόμεαν (Hermann, all.).

694 κ.τ.λ. As ὅς τε cannot be epic for ὅς, τε goes with οὐρῖσας: cp. for the misplacement of τε *El.* 249 ἔρροι τ' ἂν αἰδῶς | ἀπάντων τ' εὐσέβεια θνατῶν.

695 ἀλύουσαν, of one maddened by suffering, *Ph.* 1194 ἀλύοντα χειμεριῶ λύπα.

696 ἂν γένοιο. The MSS. have εἰ δύναιο γενοῦ, corresponding to λαί τα πρὸς σφῶν (v. 667) of the strophe. Assuming v. 667 to be sound (though this is not certain), I much prefer the reading of the text to all the other corrections which have been proposed. I suspect that εἰ δύναιο was a marginal gloss intended to define the sense of ἂν γένοιο, and that ἂν γένοιο was corrupted to γενοῦ, when εἰ δύναιο had crept into the text.

697 κἄμ': these men know it: allow me also to know it. ὅτου... πράγματος, causal gen.; *Ant.* 1177 πατρὶ μηνίσας φόνου.

698 μῆνιν τοσ. στήσ. ἔχεις, 'hast conceived this steadfast wrath': στήσας ἔχεις, hast set up,

i.e. conceived as an *abiding* sentiment, referring to 672 and 689. Cp. *Eur. I. A.* 785 ἐλπῖς... | ὁταν... | στήσασαι τὰδ' ἐς ἀλλήλας | μυθεύσουσι (Fritzscht).

700 τῶνδ' ἐς πλέον = πλέον ἢ τοῦσδε, not πλέον ἢ οἶδε. The Chorus having hinted that Oedipus was partly to blame, he dignified no reply to their protests of loyalty (689 f.). But he respects Iocasta's judgment more, and will answer *her*. The Chorus, of course, already know the answer to her question.

701 Κρέοντος *sc.* στήσας ἔχω τὴν μῆνιν: causal gen. answering to ὅτου πράγματος,—'the cause is Creon.'

702 λέγ', εἰ κ.τ.λ. 'Speak on— if thou canst tell clearly how the feud began': if you can make a clear statement (εἰ σαφῶς ἐρεῖς) in imputing the blame of the feud: *i.e.* if you are prepared to explain the vague οἶα (701) by defining the provocation. ἐγκαλεῖν νεῖκός (τινί) = to charge one with (*beginning*) a quarrel: as *Phil.* 328 χόλον (τινός) κατ' αὐτῶν ἐγκαλῶν, charging them with having *provoked* your anger at a deed.

704 αὐτὸς ξυνειδῶς: *i.e.* does he speak *as* from his own knowledge (of your guilt)?

- ΟΙ. μάντιν μὲν οὖν κακοῦργον εἰσπέμψας, ἐπεὶ 705
τό γ' εἰς ἑαυτὸν πᾶν ἐλευθεροῖ στόμα.
- ΙΟ. σὺ νυν ἀφείς σεαυτὸν ὧν λέγεις πέρι 710
ἐμοῦ ἴπ' ἀκούσον, καὶ μάθ' οὐνεκ' ἐστὶ σοι
βρότειον οὐδὲν μαντικῆς ἔχον τέχνης.
φανῶ δέ σοι σημεῖα τῶνδε σύντομα.
χρησμός γάρ ἦλθε Λαίῳ ποτ', οὐκ ἐρῶ
Φοῖβου γ' ἀπ' αὐτοῦ, τῶν δ' ὑπηρετῶν ἄπο,
ὡς αὐτὸν ἦξοι μοῖρα πρὸς παιδὸς θανεῖν,

705 μὲν οὖν, 'nay.' *El.* 1503. *Ar. Eg.* 13 *Nl.* λέγε σὺ. ΔΗ. σὺ μὲν οὖν λέγε. Distinguish μὲν οὖν in 483, where each word has a separate force.

706 τό γ' εἰς ἑαυτὸν, in what concerns himself: *Eur. I. T.* 691 τὸ μὲν γὰρ εἰς ἐμ' οὐ κακῶς ἔχει. πᾶν ἐλευθεροῖ, sets wholly free (from the discredit of having brought such a charge): *Ant.* 445 ἔξω βασιλῆα αἰτίας ἐλευθερον: *Plat. Legg.* 756 D ἐλευθερον ἀφείσθαι τῆς ζημίας.

707 ἀφείς σεαυτὸν, 'absolve thyself,' an appropriate phrase, since ἀφίεσθαι was the regular term when the natural avenger of a slain man voluntarily released the slayer from the penalties: *Dem. or.* 38 § 59 ἄν δ' παθῶν αὐτὸς ἀφῆ τοῦ φόνου τὸν δράσαντα: *Antiph. or.* 2 § 2 οὐ τὸν αἰτιῶν ἀφέντες τὸν ἀναίτιον διώκομεν.

708 μάθ' κ.τ.λ.: learn that thou canst find (σοι) no mortal creature sharing in the art of divination. ἐστὶν ἔχον = ἔχει: τέχνης, partitive gen. The gods have prescience (498); but they impart it to no man,—not even to such ministers as the Delphian priests. Iocasta reveres the gods (647): it is to them, and first to Apollo, that she turns in trouble (911). But the shock which had befallen her own life,—when at the bidding of Delphi her first-born was sacri-

ficed without saving her husband Laius—has left a deep and bitter conviction that no mortal, be he priest or seer, shares the divine foreknowledge. In the Greek view the μάντις might be (1) first the god himself, speaking through a divinely frenzied being in whom the human reason was temporarily superseded (hence the popular derivation of μαντικῆ from μανία). (2) Secondly, the μάντις might be a man who reads signs from birds, fire, etc., by rule of mystic science: it was against this τέχνη that scepticism most readily turned: *Eur. El.* 399 Λοῦσιου γὰρ ἐμπεδοί | χρησμοί, βροτῶν δὲ μαντικὴν χαίρειν λέγω. Iocasta means: 'I will not say that the message came through the lips of a truly god-possessed interpreter; but at any rate it came from the priests; it was an effort of human μαντικῆ.' So in 946, 953, θεῶν μαντεύματα are oracles which professed to come from the gods. Others render:—'Nothing in mortal affairs is connected with the mantic art': *i.e.* is affected by it, comes within its ken. Then ἐστὶν ἔχον will stand for ἔχει, as meaning 'is of,' 'belongs to.' Such a use, however, of ἔχειν alone (*i.e.* coupled with no adverbial expression) as = εἶναι with a partitive gen., is very doubtful.

713 αὐτὸν ἦξοι μοῖρα, 'the

ὅστις γένοιτ' ἐμοῦ τε κἀκείνου πάρα.
καὶ τὸν μὲν, ὥσπερ γ' ἡ φάτις, ξένοι ποτὲ 715
λησται φονεύουσ' ἐν τριπλαῖς ἀμαξιτοῖς·
παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι
τρεῖς, καὶ νυν ἄρθρα κείνος ἐνζέξας ποδοῦν
ἔρριψεν ἄλλων χερσὶν εἰς ἄβατον ὄρος.
κάνταυθ' Ἀπόλλων οὐτ' ἐκείνον ἤνυσεν 720
φονέα γενέσθαι πατρός, οὔτε Λαῖον,
τὸ δεινὸν οὐφοβεῖτο, πρὸς παιδὸς θανεῖν.
τοιαῦτα φῆμαι μαντικαὶ διώρισαν,

doom should overtake him.' Cp. *El.* 489 ἤξει... Ἐριούς. The simple acc. αὐτὸν, since ἤξει = καταλήψουτο: cp. *Her.* 9. 26 φαμέν ἡμέας ἰκνέσθαι ἡγεμονεῖν, instead of ἐς ἡμέας (2. 29).

714 ὅστις γένοιτ' is oblique for ὅστις ἀν γένηται (whoever may be born), not for ὅστις ἐγένετο (who has been born): Laïus received the oracle before the birth of the child.

715 ξένοι: not Thebans, much less of his own blood.

716 See on 733.

717 διέσχον. 'Three days had not separated the child's birth from us': three days had not passed since its birth. *Plut. Tïd. Gracch.* § 18 κελεύσαντος ἐκείνου διασχέιν τὸ πλῆθος, to keep the crowd off. βλάστας cannot be acc. of respect ('as to the birth'), because διέσχον could not mean 'had elapsed': when διέχειν is intrans., it means (a) to be distant, *Thuc.* 8. 79 διέχει δὲ ὀλίγον ταύτη ἡ Σάμος τῆς ἠπείρου: or (b) to extend, *Her.* 4. 42 διώρυχα... διέχουσαν ἐς τὸν Ἀράβιον κόλπον.

718 καὶ = ὅτε (parataxis instead of hypotaxis): *Thuc.* 1. 50 ἦδη δὲ ἦν ὄψε... καὶ οἱ Κορινθιοὶ ἐξαπίνης πύρμαν ἐκρούοντο: *Verg. Aen.* 2. 692 *Vix ea fatus erat senior, subitogue fragore | intonuit laevum.* ἄρθρα ποδοῦν = τὰ σφυρὰ: ἐνζέ-

ξας, fastened together by driving a pin through them, so as to maim the child and thus lessen its chance of being reared if it survived exposure: *Eur. Phoen.* 22 σφυρῶν σιδηρὰ κέντρα διαπείρας μέσον (bet-ter μέσων), | ὄθεν νῦν Ἑλλὰς ὠνόμα-ζεν Οἰδίπουν. *Seneca Oed.* 812 *Forata ferro gesserat vestigia, Tu- more nactus nomen ac vitio pedum.*

719 εἰς ἄβατον ὄρος, corrected by many edd. into ἄβατον εἰς ὄρος. But the tribrach contained in one word gives a ruggedness, which is certainly intentional here, as in 1496 τὸν πατέρα πατήρ, *Ai.* 459 πηῖα τάδε. A tribrach in the 5th place, always rare, usually occurs either when the penultimate word of the verse is a *raeson primus* (---), as *El.* 326 ἐντάφια χερροῖν, or when the last word is a *raeson quartus* (---), as *Phil.* 1302 ἄνδρα πολέμιον. Verse 967 below is exceptional.

720 κάνταυθ': cp. 582.

723 τοιαῦτα... διώρισαν, 'thus did the messages of seer-craft map out the future': i.e. made predictions at once so *definite* and so *false*: φῆμαι, a solemn word used scornfully: cp. 86. The sense of διώρισαν in 1083 is slightly different: here we might compare *Dem.* or. 20 § 158 ὁ Δράκων... καθάρων διώρισεν εἶναι, 'has laid down that the man is pure.'

- ὄν ἐντρέπου σὺ μηδέν· ὦν γὰρ ἂν θεὸς
 χρεῖαν ἔρευνᾷ ῥαδίως αὐτὸς φανεί. 725
- ΟΙ. οἶόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,
 ψυχῆς πλάνημα κἀνακίνησις φρενῶν.
- ΙΟ. ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις;
- ΟΙ. ἔδοξ' ἀκούσαι σοῦ τόδ', ὡς ὁ Λαῖος
 κατασφαγείη πρὸς τριπλαῖς ἀμαξιτοῖς. 730
- ΙΟ. ἠὺδάτω γὰρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.
- ΟΙ. καὶ ποῦ 'σθ' ὁ χῶρος οὗτος οὗ τόδ' ἦν πάθος;
- ΙΟ. Φωκίς μὲν ἢ γῆ κλήζεται, σχιστῆ δ' ὁδὸς

725 ὄν χρεῖαν ἔρευνᾷ, 'whatsoever needful things the god seeks': a bold phrase blended, as it were, from ὦν χρεῖαν ἔχει and ἀ χρῆσιμα (ὄντα) ἔρευνᾷ: cp. *Phil.* 327 τίμος... | χόλον... ἐγκαλῶν, instead of τίμος χόλον ἔχων or τί ἐγκαλῶν.

726—754 The mention of 'three roads' (716) has startled Oedipus. He now asks concerning (1) the place, (2) the time, (3) the person. The agreement of (1) with (2) dismays him; that of both with (3) flashes conviction to his mind.

727 πλάνημα denotes the fearful 'wandering' of his thought back to other days and scenes; as ἔδοξ' (729) is the word of one who has been in a troubled dream.

728 ποίας μερ. ὑποστρ., having turned round on account of (=startled by) what care,—like a man whom a sound at his back causes to turn in alarm:—far more expressive than ἐπιστραφεῖς, which would merely denote attention. For the causal gen., cp. 724 and *Ai.* 1116 τοῦ δὲ σοῦ φόβου | οὐκ ἂν στραφείη.

731 λήξαντ': the breath of rumour is as a breeze which has not yet fallen: cp. *Ai.* 285 νότος ὡς λήγει, and *O. C.* 517.

733 σχιστῆ δ' ὁδός. In going

from Thebes to Delphi, the traveller passes by these 'Branching Roads,'—still known as the *τριόδοι* but better as the *στερό*: from Daulia it is a leisurely ride of about an hour and a half along the side of Parnassus. The following is from my notes taken on the spot:—'A bare isolated hillock of grey stone stands at the point where our path from Daulia meets the road to Delphi, and a third road that stretches to the south. There, in front, we are looking up the road down which Oedipus came [from Delphi]; we are moving in the steps of the man whom he met and slew; the road runs up a wild and frowning pass between Parnassus on the right hand and on the left the spurs of the Helicon range, which here approach it. Away to the south a wild and lonely valley opens, running up among the waste places of Helicon, a vista of naked cliffs or slopes clothed with scanty herbage, a scene of inexpressible grandeur and desolation' (*Modern Greece* p. 79). At this *σχιστῆ ὁδός* Pausanias saw τὰ τοῦ Λαίου μνήματα καὶ οἰκέτου τοῦ ἐπομένου: the legend was that Damasistratus king of Thebes had found the bodies and buried them (10. 5 § 4). The spot has a modern

- ἐς ταῦτὸ Δελφῶν κατὰ Δαυλίας ἄγει.
- ΟΙ. καὶ τίς χρόνος τοῖσδ' ἐστὶν οὐξεληλυθώς; 735
- ΙΟ. σχεδόν τι πρόσθεν ἢ σὺ τῆσδ' ἔχων χθουδὸς ἀρχὴν ἐφαίνου τοῦτ' ἐκηρύχθη πόλει.
- ΟΙ. ὦ Ζεῦ, τί μου δρᾶσαι βεβούλευσαι πέρι;
- ΙΟ. τί δ' ἐστὶ σοι τοῦτ', Οἰδίπους, ἐνθύμιον;
- ΟΙ. μήπω μ' ἐρώτα· τὸν δὲ Λαίου φύσιν 740
τὶν' εἶχε φράζε, τίνος ἀκμὴν ἤβης ἔχων.
- ΙΟ. μέγας, χνοάζων ἄρτι λευκανθὲς κάρα,
μορφῆς δὲ τῆς σῆς οὐκ ἀπεστάτει πολὺ.
- ΟΙ. οἴμοι τάλας· εἴοικ' ἐμαυτὸν εἰς ἀράς

monument which appeals with scarcely less force to the imagination of a visitor,—the tomb of a redoubtable brigand who was killed in the neighbourhood many years ago.

735 τοῖσδ'. For the dat., cp. Her. 2. 145 Διοῦσφ μὲν νυν... κατὰ ἐξακόσια ἔτεα καὶ χίλια μάλιστα ἐστὶ ἐς ἐμέ. Then from *persons* the idiom is transferred to *things*: Thuc. 3. 29 ἡμέραι μάλιστα ἦσαν τῇ Μυτιλήνῃ ἐαλωκυλά ἐπτά.

736 σχεδόν τι πρόσθεν. The interval supposed between the death of Laius and the accession of Oedipus must be long enough to contain the process by which the Sphinx had gradually brought Thebes to despair: but Soph. probably had no very definite conception of it: see on 758.

738 ὦ Ζεῦ. A slow, halting verse, expressing the weight on his soul: the neglect of caesura has this purpose.

739 ἐνθύμιον, 'weighing on the soul': Thuc. 7. 50 ἡ σελήνη ἐκλείπει...καὶ οἱ Ἀθηναῖοι...ἐπισχεῖν ἐκλενον τοὺς στρατηγούς, ἐνθύμιον ποιοῦμενοι.

740 I do not believe that Soph., or any Greek, could have written φύσιν | τὶν' εἶχε, φράζε, τίνα δ'

ἀκμὴν ἤβης ἔχων (mss.), which Herm. was inclined to defend as if τίνα φύσιν εἶχε = τίς ἦν φύσιν. Now τίνος would easily pass into τίνα δ' with a scribe who did not follow the construction; and to restore τίνος seems by far the most probable as well as the simplest remedy. No exception can be taken to the phrase τίνος ἀκμὴν ἤβης as = 'the ripeness of what period of vigorous life,' ('how ripe his manhood').

742 χνοάζων λευκανθὲς κάρα = ἔχων χνοάζων λευκαῖς κάρα, 'the silver just lightly strewn among his hair': Ar. *Nub.* 978 χνούς ὡσπερ μῆλοισιν ἐπίνθει (the down on his chin was as the bloom on apples): here the verb marks the *light* strewing of silver in dark hair. As Aesch. has μελανθὲς γένος, 'swarthy' (*Supp.* 154), so in *Anthol.* 12. 165 λευκανθής = 'of fair complexion,' as opp. to μελίχρους, 'olive.'

744 τάλας, as being for τάλανς: Ar. *An.* 1494 οἴμοι τάλας, ὁ Ζεὺς ὅπως μὴ μ' ὄψεται. In *Anthol.* 9. 378 καὶ κοινῶ μεταβάς, ὦ τάλας, ἀλλαχόθι, τάλαν is an easy remedy: but not so in Theocr. 2. 4 ἀφ' ὧ τάλας οὐδέποθ' ἦκει, where πέλας has been conjectured. ἴοικα...οὐκ εἰδέναι = εἴοικεν ὅτι οὐκ ᾔδη.

- δεινὰς προβάλλων ἀρτίως οὐκ εἶδέναι. 745
 IO. πῶς-φῆς; ὀκνῶ τοι πρὸς σ' ἀποσκοποῦσ', ἀναξ.
 OI. δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ἦ.
 δείξεις δὲ μᾶλλον, ἦν ἐν ἐξείπης ἔτι.
 IO. καὶ μὴν ὀκνῶ μέν, ἀν δ' ἔρη μαθούσ' ἐρῶ.
 OI. πότερον ἐχώρει βαιός, ἢ πολλοὺς ἔχων 750
 ἀνδρας λοχίτας, οἳ ἀνήρ ἀρχηγέτης;
 IO. πέντ' ἦσαν οἱ ξύμπαντες, ἐν δ' αὐτοῖσιν ἦν
 κῆρυξ· ἀπήνη δ' ἦγε Λαΐου μία.
 OI. αἰαί, τὰδ' ἦδη διαφανῆ. τίς ἦν ποτὲ
 ὁ τούσδε λέξας τοὺς λόγους ὑμῖν, γύναι; 755
 IO. οἰκέις τις, ὅσπερ ἕκετ' ἐκσωθεῖς μόνος.
 OI. ἦ κὰν δόμοισι τυγχάνει ταυῦν παρών;

749 καὶ μὴν: see detached note A.: *Ant.* 221, *El.* 556. ὤν δ' is certainly preferable to ἄ δ' ἂν in a poet whose versification is not characterised by any love of unnecessary διάλοισις. Cp. Eur. *Bacch.* 843 ἐλθὼν γ' ἐς οἶκον ἀνδοκῆ βουλευόμεναι. Even in prose we find *ὅς* ἂν δέ instead of *ὅς* δέ ἂν, *Her.* 7. 8.

750 βαιός, 'in small force,' identifies the chief with his retinue, the adjective, when so used, suggesting a collective force like that of a stream, full or thin: so πολλὸς ῥεῖ, πολλὸς πνεῖ of vehement speech, etc.; Eur. *Or.* 1200 ἦν πολλὸς παρῆ, if he come in his might: συχρὸν πολίχριον, a populous town (*Plat. Rep.* 370 D).

751 λοχίτας: cp. Aesch. *Cho.* 766 XO. πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον; | ... ἦ ξὺν λοχίταις εἶτε καὶ μοροστιβῆ; TP. ἄγειν κελεύει δορυφόρους σπάοντας (said of Aegisthus).

753 κῆρυξ, as the meet attendant of a king on the peaceful and sacred mission of a θρωρός (1114). The herald's presence would add solemnity to the sacrifice and liba-

tion at Delphi: Athen. 660 A ἐδρων (= ἔθρον) δὲ οἱ κήρυκες ἄχρι πολλοῦ, βουθυτοῦντες... καὶ σκευάζοντες καὶ μιστύλλοντες, ἔτι δὲ οἰνοχοοῦντες. ἀπήνη ἦγε μία = μία ἦν ἀπήνη, ἢ ἦγε: *Pind. Nem.* 9. 41 ἐνθ' Ἀρέας πόρον ἀνθρωποὶ καλέοισι = ἐνθα πόρος ἐστὶν ὄν Ἄ. καλοῦσιν. The ἀπήνη, properly a mule-car (*Pind. Pyth.* 4. 94), but here drawn by colts (802), and in the *Odyssey* synonymous with ἄμαξα (6. 37, 57), was a four-wheeled carriage used for travelling, as dist. from the two-wheeled war-chariot (ἄρμα); its Homeric epithet ὑψηλή indicates that it stood higher on its wheels than the ἄρμα: it could be fitted with a frame or basket for luggage (*ὑπερτερῆ Od.* 6. 70, *πείρις Il.* 24. 190).

756: cp. 118. οἰκέις = οἰκέτης, as in the *Odyssey* and in a νόμος Σόλωνος in *Lysias or.* 10 § 19, who explains it by *θεράπων*. The *Iliad* has the word only twice, both times in plur., of 'inmates' (slave or free: 5. 413; 6. 366).

757 ἦ καὶ marks keen interest: *El.* 314 ἦ κὰν ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους | τοὺς σοὺς ἰκοίμην;

ΙΟ. οὐ δῆτ'· ἀφ' οὗ γὰρ κείθεν ἦλθε καὶ κράτη
 σέ τ' εἶδ' ἔχοντα Λαίῳ τ' ὀλωλότα,
 ἐξικέτευσε τῆς ἐμῆς χειρὸς θυγῶν
 ἀγρούς σφε πέμψαι καπὶ ποιμνίων νομάς,
 ὡς πλείστον εἴη τοῦδ' ἀποπτος ἄστεως.
 κάπεμψ' ἐγὼ νιν· ἄξιος γὰρ οἷ' ἀνὴρ
 δοῦλος φέρειν ἦν τῆσδε καὶ μείζω χάριν.

760

758 The poet has neglected clearness on a minor point, which, so far as I know, has not been remarked. The *οἰκέυς*—sole survivor of the four attendants—had fled back to Thebes with the news that Laius had been slain by robbers (118—123). This news came before the trouble with the Sphinx began: 126—131. And the play supposes an interval of at least several days between the death of Laius and the election of Oedipus: see on 736. Hence *κείθεν ἦλθε καὶ...εἶδε* cannot mean that the *οἰκέυς*, on reaching Thebes, found Oedipus already reigning. Nor can we suggest that he may have fled from the scene of the slaughter before he was *sure* that Laius had been killed: that is excluded by 123 and 737. Therefore we must understand:—'when he had come thence, and [afterwards] found that *not only* was Laius dead, *but* you were his successor.' (For the parataxis *σέ τε...Λαίῳ τε* see on 673.) I incline to suspect, however, that Sophocles was *here* thinking of the man as coming back to find Oedipus already on the throne, and had overlooked the inconsistency.

760 *χειρὸς θυγῶν*, marking that the *ikerela* was formal; as when the suppliant clasped the knees (*ἄπτεσθαι γονάτων*).

761 *ἀγρούς* might be acc. of motion to (*O. C.* 1769 *Θήβας δ' ἡμᾶς | ...πέμψον*); but it is better

here governed by *ἐπι*: for the position of the prep. cp. 734, 1205. *νομάς*: on Cithaeron, or near it, 1127. The man had formerly served as a shepherd (1039), and had then been taken into personal attendance on Laius (*οἰκέυς*).

762 *τοῦδ' ἀποπτος ἄστεως*, 'far from the sight of this town': that is, far from the power of seeing it; whereas in *Él.* 1487 *κτανῶν πρόθεσ | ...ἀποπτον ἡμῶν* = 'far from our eyes': the gen. as after words of 'distance from.' *ἀποπτος* is used (1) as a verbal adj. of passive sense: *seen, though at a distance*: Arist. *Pol.* 2. 12 *ὅπως ἀποπτος ἔσται ἡ Κορυθία ἐκ τοῦ χώματος*: (2) in poetry and later prose, as an adjunct. meaning, 'away from the sight of': implying either (a) 'seen *only* afar,' 'dimly seen,' as *Ai.* 15: or (b) 'out of sight of,' as here: *i.e.* not seen, or not seeing, according as the *ὀψις* is that of object or subject.

763 *οἷ'*, Herm.'s correction: the *δ γ'* of L (clumsily amended to *ὁ δέ γ'* in other mss.) prob. came from *οἷ'*, rather than from *ὡς* or *ὥς γ'*. *Phil.* 583 *οἷ' ἀνὴρ πένης, 'for a poor man.'* *ὡς*, however, is commoner in this limiting sense (1118); *ὡς* more often = 'like' (751). Here *ὡς* qualifies *ἄξιος*, implying that in strictness the faithful service of a *slave* could not be said to create *merit*.

764 *φέρειν*: cp. 590.

- ΟΙ. πῶς ἂν μόλοι δῆθ' ἡμῖν ἐν τάχει πάλιν; 765
 ΙΟ. πάρεστιν· ἀλλὰ πρὸς τί τοῦτ' ἐφίεσαι;
 ΟΙ. δέδοικ' ἑμαυτόν, ὧ γύναι, μὴ πόλλ' ἄγαν
 εἰρημέν' ἦ μοι, δι' ἃ νιν εἰσιδεῖν θέλω.
 ΙΟ. ἀλλ' ἴξεται μὲν· ἀξία δέ που μαθεῖν
 κἀγὼ τὰ γ' ἐν σοὶ δυσφόρως ἔχοντ', ἀναξ. 770
 ΟΙ. κού μὴ στερηθῆς γ' ἐς τοσοῦτον ἐλπίδων
 ἐμοῦ βεβῶτος. τῷ γὰρ ἂν καὶ μείζονι
 λέξαιμ' ἂν ἢ σοὶ διὰ τύχης τοιαῶσδ' ἰών;
 ἐμοὶ πατήρ μὲν Πόλυβος ἦν Κορίνθιος,
 μήτηρ δὲ Μερόπη Δωρίς. ἡγόμην δ' ἀνήρ 775
 ἀστῶν μέγιστος τῶν ἐκεῖ, πρὶν μοι τύχη

766 *πάρεστιν*, 'it is easily done.' Eur. *Bacch.* 843 ΠΕ. ἐλθὼν γ' ἐς οἴκου ἂν δοκῆ βουλευσόμεαι. | ΔΙ. ἔξεστι· πάντη τό γ' ἐμὸν εὐτρεπέσ πάρα. Not, 'he is here' (nor, 'he is as good as here,' as the schol. explains): in 769 ἴξεται = 'he will come from the pastures.'

768 δὲ ἄ. The sense is: 'I fear that I have spoken too many words; and on account of those words I wish to see him': cp. 744, 324. Not: 'I fear that my words have given me only too much cause to desire his presence.' A comma after *μοι* is here conducive to clearness.

770 κἀγὼ and *που* express the wife's sense that he should speak to her as to a second self. ἐν σοὶ = within thee, in thy mind (not 'in thy case').

771 ἐς τοσοῦτον ἐλπίδων: Isocr. or. 8 § 31 *ἐς τοῦτο γὰρ τινες ἀνοίας ἐληλύθασιν*: Ar. *Nub.* 832 σὺ δ' ἐς τοσοῦτον τῶν μανιῶν ἐληλύθας. The plural of *ἐλπίς* is rare as = anxious forebodings: but cp. 487.

772 μείζονι, 'more to me': strictly, 'more important': cp. Dem. or. 19 § 248 ἀντί...τῆς πύλεις τὴν Φιλίππου ξενίαν καὶ φίλιαν πολλῶ μείζονα ἠγήσατο αὐτῷ καὶ

λυσιτελεστέραν: as *Ant.* 637 οὐδεὶς...γάμος | μείζων φέρεσθαι σοὺ καλῶς ἠγουμένου, 'no marriage can be a greater prize than thy good guidance.' The καὶ with λέξαιμ' ἂν: could I speak? Lysias or. 12 § 29 παρὰ τοῦ ποτε καὶ λήψεσθε δικην; 'from whom will you ever exact satisfaction?' cp. 148.

773 ἰών, present, not future, part.: *Ant.* 743 διὰ δίκης ἰὼν πατρί. Xen. *An.* 3. 2. 8 διὰ φίλλας ἰέναι.

775 The epithet 'Dorian' carries honour: Meropè was of the ancient stock, claiming descent from Dorus son of Hellen, who settled in the region between Oeta and Parnassus. The scholiast's comment, Πελοποννησιακῆ, forgets that the Theban story is laid in times before the Dorian conquest.

776 πρὶν μοι...ἐπίστη. The use of *πρὶν* with the aorist or imperf. indic. is limited to those cases in which *πρὶν* is equivalent to *ἕως*, 'until': though, where the sentence is negative, *πρὶν* may be otherwise rendered in English: e.g. οὐκ ἔγνων πρὶν ἤκουσα, 'I did not become aware until I heard'; which we could also render, 'be-

τοιᾷδ' ἐπέστη, θαυμάσαι μὲν ἄξια,
 σπουδῆς γε μέντοι τῆς ἐμῆς οὐκ ἄξια.
 ἀνὴρ γὰρ ἐν δείπνοις μ' ὑπερπλησθεὶς μέθῃ
 καλεῖ παρ' οἴνῳ πλαστός ὡς εἶην πατρί. 780
 καὶ γὰρ βαρυνθεὶς τὴν μὲν οὔσαν ἡμέραν
 μόλις κατέσχον, θάτερά δ' ἰὼν πέλας
 μητρὸς πατρός τ' ἤλεγχον· οἱ δὲ δυσφόρος
 τοῦνειδος ἦγον τῷ μεθέντι τὸν λόγον.
 καὶ γὰρ τὰ μὲν κείνοιον ἐτερπόμεν, ὅμως δ' 785
 ἐκνιζέ μ' αἰεὶ τοῦθ'· ὑφείρπε γὰρ πολὺ.
 λάθρα δὲ μητρὸς καὶ πατρὸς πορεύομαι
 Πυθώδε, καὶ μ' ὁ Φοῖβος ὦν μὲν ἰκόμην
 ἄτιμον ἐξέπεμψεν, ἄλλα δ' ἄθλια

fore I heard.' But 'I became aware before I heard' would be *ἔγνω πριν ἀκοῦσαι* (not *ἤκουσα*). Thoms. *Synt.* § 218. *ἐπέστη*: a verb often used of enemies suddenly coming upon one: Isocr. or. 9 § 58 *μικροῦ δειν ἔλαθεν αὐτὸν ἐπὶ τῷ βασιλείῳ ἐπιστάς*: Her. 4. 203 *ἐπὶ τῇ Κυρηναίων πόλι ἐπέστησαν*.

778 *σπουδῆς τ. ἐμῆς*, 'my own heat concerning it.'

780 *παρ' οἴνῳ*: Plut. *Mor.* 143 C *τοὺς τῇ λύρα χρωμένους παρ' οἴνου*. Thuc. 6. 28 *μετὰ παιδιᾶς καὶ οἴνου. πλαστός ὡς εἶην* instead of *πλαστὸν*, as if preceded by *δνειδίξει μοι* instead of *καλεῖ με*. Somewhat similarly *δομάζω* = *λέγω*, as Plat. *Prot.* 311 E *σοφιστήν...δομάζουσι...τὸν ἄνδρα εἶναι. πλαστός*, 'feigned (in speech),' 'falsely called a son,' *πατρί*, 'for my father,' *i.e.* to deceive him. Eur. *Alc.* 639 *μαστῷ γυναικὸς σῆς ὑπεβλήθη λάθρα*, whence *ὑποβολιμαῖος* = *νόθος*.

782 *κατέσχον sc. ἐμαυτὸν*. In classical Attic this use occurs only here: in later Greek it recurs, as Plat. *Artaxerxes* § 15 *εἶπεν οὐν μὴ κατασχῶν. ὑμῆς μὲν κ.τ.λ.* Cp. *ἔχε,σχές,ἐπίσχες* ('stop'), in Plat., Dem., etc.

784 *τῷ μεθέντι*, 'him who had let that word fly': the reproach was like a random missile. The dat., because *δυσφόρος τοῦνειδος ἦγον* = *ὠργίζοντο ἕνεκα τοῦ δνειδος*.

785 *ὅμως δ'*: cp. 791, and n. on 20.

786 *ὑφείρπε γὰρ πολὺ*, 'crept abroad with strong rumour': so *ὑφέρπει* of malicious rumour, Aesch. *Ag.* 450 *φθονερὸν δ' ὑπ' ἄλγος ἔρπει | προδίκους Ἀτρείδαις*. Pind. *Isthm.* 3. 58 *τοῦτο γὰρ ἀθάνατον φωνᾶεν ἔρπει, | εἰ τις εὖ εἴπη τι*. For *πολύ* cp. *O. C.* 517 *τὸ πολὺ τοι καὶ μηδαμὰ λήγον*, that strong rumour which is in no wise failing: *id.* 305 *πολὸν...τὸ σὸν δοῦμα | διήκει πάντας*.

788 *ὦν ἰκόμην ἄτιμον* = *ἀτιμον τοῦτον ἃ ἰκόμην*, 'disappointed of that knowledge for which I had come': lit., not graced in respect of those things (responses) for which &c.: Eur. *Andr.* 1014 *ἀτιμον ὀργάνων χεῖρα τεικοῦσνας*, not rewarded for its skill. For ἃ *ἰκόμην* (cogn. accus. denoting the errand, like *ἔρχομαι ἀγγελίαν*) cp. 1005 *τοῦτ' ἀφικόμην*: *O. C.* 1291 *ἃ δ' ἦλθον...θέλω λέξαι*: Ar. *Pl.* 966 *δ τι μάλιστ' ἐλήλυθας*.

καὶ δεινὰ καὶ δύστηνα προὔφηεν λέγων, 790
 ὡς μητρὶ μὲν χρεῖη με μιχθῆναι, γένος δ'
 ἄτλητον ἀνθρώποισι δηλώσοιμ' ὄραν,
 φονεὺς δ' ἐσόμην τοῦ φυτεύσαντος πατρός.
 κἀγὼ 'πακούσας ταῦτα, τὴν Κορινθίαν
 ἀστροῖς τὸ λοιπὸν ἐκμετρούμενος χθόνα 795
 ἔφευγον, ἔνθα μήποτ' ὀφροίμην κακῶν
 χρησμῶν ὀνειδίη τῶν ἐμῶν τελούμενα.
 στείχων δ' ἰκνοῦμαι τοῦσδε τοὺς χώρους ἐν οἷς
 σὺ τὸν τύραννον τοῦτον ὄλλυσθαι λέγεις.
 καὶ σοι, γύναι, τάληθες ἔξερῶ. τριπλῆς 800

790 προὔφηεν, suggested by Herm., has been adopted by several recent editors. προφαίνειν was a vox sollemnis for oracular utterance; cp. Herod. i. 210 τῶ δὲ ὁ δαίμων προέφανε: Plut. Dem. § 19 ἐν οἷς ἢ τε Πυθία δευὰ προέφανε μαντεύματα καὶ ὁ χρησμός ἦδετο: Dem. or. 21 § 54 τοῖς ἐφ' ἐκάστης μαντείας προφανομένοις θεοῖς, the gods announced (as claiming sacrifice) on each reference to the oracle. προφάνη λέγων (mss.) would mean, 'came into view, telling,' and, in reference to the god speaking through the oracle, it could only mean, by a strained metaphor, 'flashed on me with the message,' i.e. announced it with startling suddenness and clearness. The difficulty of conceiving Sophocles to have written thus is to me so great that the special appropriateness of προὔφηεν turns the scale in its favour.

791 γένος δ': see on 29.

792 ὄραν with ἄτλητον, which, thus defined, is in contrast with δηλώσοιμ': he was to show men what they could not bear to look upon.

794 ἐπακούσας (708), 'having given ear,'—with the attention of silent horror.

794—797 τὴν Κορινθίαν:

'Henceforth measuring from afar (ἐκμετρούμενος) by the stars the region of Corinth, I went my way into exile, to some place where I should not see fulfilled the dishonours of [= foretold by] my evil oracles.' ἀστροῖς ἐκμετρούμενος: i.e. visiting it no more, but only thinking of it as a distant land that lies beneath the stars in this or that quarter of the heavens. Schneidewin cp. Aelian Hist. Anim. (περὶ ζῴων ιδιότητος) γ. 48 ηκε δ' οὖν ('Ἀνδροκλῆς) ἐς τὴν Λιβύην καὶ τὰς μὲν πόλεις ἀπελιμπανε καὶ τοῦτο δὴ τὸ λεγόμενον ἀστροῖς αὐτὰς ἐσημαίνετο, προήει δὲ ἐς τὴν ἐρήμην: 'proceeded to leave the cities, and, as the saying is, knew their places only by the stars, and went on into the desert.' ἔφευγον might share with ἐκμετρ. the government of τὴν Κορ. χθόνα, but is best taken absolutely.

796 ἔνθα = ἐκεῖσε ἐνθα. ὀφροίμην after the secondary tense (ἔφευγον) for ὀφροίμαι: μὴ with the fut. as 1412: Ai. 659: El. 380, 436: Trach. 800.

800 καὶ σοι κ.τ.λ. Oedipus is now at the critical point: he will hide nothing of the truth from her who is nearest to him. It is part of his character that his earnest

ὄτ' ἢ κελεύθου τῆσδ' ὄδοιπορῶν πέλας,
 ἐνταυθά μοι κῆρυξ τε καπὶ πωλικῆς
 ἀνὴρ ἀπήνης ἐμβεβῶς, οἴου σὺ φῆς,
 ξυνηντίζου· κάξ ὄδοι μ' ὅ θ' ἡγεμῶν
 αὐτός θ' ὁ πρέσβυς πρὸς βίαν ἠλαυνέτην. 805
 καγὼ τὸν ἐκτρέποντα, τὸν τροχηλάτην,
 παῖω δι' ὀργῆς· καὶ μ' ὁ πρέσβυς ὡς ὕρᾱ,
 ὄχου παραστείχοντα τηρήσας μέσον
 καρα διπλοῖς κέντροισί μου καθίκετο.
 οὐ μὴν ἴσην γ' ἔτισεν, ἀλλὰ συντόμως 810

desire to know the *truth* never flinches: cp. 1170.

803 ἀπήνης: see on 753. οἴου adverbial neut.=ὡς, referring to Iocasta's whole description; not acc. masc., referring to the person of Laius as described by her.

804—812 The κῆρυξ is, I think, identical with the ἡγεμῶν, and distinct from the τροχηλάτης. I understand the scene thus. Oedipus was coming down the steep narrow road when he met the *herald* (to be known for such by his staff, κηρύκειον) walking in front of the carriage (ἡγεμῶν). The herald rudely bade him stand aside; and Laius, from the carriage, gave a like command, (With the imperfect ἠλαυνέτην, 'were for driving,' πρὸς βίαν need not mean more than a threat or gesture.) The driver (τροχηλάτης), who was walking at his horses' heads up the hill, then did his lord's bidding by actually jostling the wayfarer (ἐκτρέποντα). Oedipus, who had forborne to strike the sacred herald, now struck the *driver*: in another moment, while passing the carriage, he was himself struck on the head by Laius. He dashed Laius from the carriage; the herald, turning back, came to the rescue; and Oedipus slew Laius, herald, driver, and one of two servants who had been

walking by or behind the carriage; the other servant (unperceived by Oedipus) escaped to Thebes with the news.

808 ὄχου: 'from the chariot—having watched for the moment when I was passing—he came down on me, full on my head (μέσον καρα acc. of part affected), with the double goad.' The gen. ὄχου marks the point from which the action sets out, and is essentially like τὰς πολυχρύσου | Πυθῶνος...έβας v. 151. In prose we should have had ἀπ' ὄχου. Several edd. prefer the conjecture ὄχους, but no correction is needed. τηρήσας: [Dem.] or. 53 § 17 τηρήσας με ἀνιόντα ἐκ Πειραιῶς ὄψε...ἀρπάξει.

809 καθίκετο governs μου, which μέσον καρα defines: Plut. *Anton.* § 12 σκύτεσι λασίοις...καθικνούμενοι τῶν ἐντυγχανόντων: Lucian *Symp.* § 16 τάχα δ' ἂν τινοσ καθίκετο τῇ βακτηρίᾳ. This verb takes accus. only as—to reach, lit. or fig. (as *Il.* 14. 104 μάλα πῶς με καθίκεο θυμῶν). διπλοῖς κέντροισι: a stick armed at the end with two points, used in driving. The τροχηλάτης had left it in the carriage when he got out to walk up the hill.

810 οὐ μὴν ἴσην γ': not *merely* an even penalty (cp. τὴν ὁμοίαν ἀποδιδόναι, *par pari referre*): Thuc. 1. 35 οὐχ ὁμοία ἢ ἀλλοτριώσις, the

σκήπτρῳ τυπεῖς ἐκ τῆσδε χειρὸς ὕπτιος
 μέσης ἀπήνης εὐθὺς ἐκκυλινδεται·
 κτείνω δὲ τοὺς ξύμπαντας. εἰ δὲ τῷ ξένῳ
 τούτῳ προσήκει Λαῖῳ τι συγγενές,
 τίς τοῦδε νῦν ἔστ' ἀνδρὸς ἀθλιώτερος;
 τίς ἐχθροδαίμων μᾶλλον ἂν γένοιτ' ἀνήρ;
 ὄν μὴ ξένων ἕξεστι μῆδ' ἀστῶν τινα
 δόμοις δέχεσθαι, μῆδὲ προσφωνεῖν τινα,

815

renunciation of such an alliance is more serious. Cp. Lys. *contra Eratosth.* § 11 ἐπεὶ δὲ οὐχ ὅσον ὀμολόγησα [one talent] εἶχεν, ἀλλὰ τρία τάλαντα ἀργυρίου.... συντόμως, in a way which made short work: cp. Thuc. 7. 42 ἠπείγετο ἐπιθέσθαι τῇ πείρᾳ καὶ οἱ ξυνομοῦσάτην ἠγείτο διαπολέμῃσω, the quickest way of deciding the war: Her. 5. 17 ἔστι δὲ σύντομος κάρτα (sc. ὁδός), there is a short cut.

812 μέσης implies that a moment before he had seemed firmly seated: 'right out of the carriage.' Eur. *Cycl.* 7 ἵεάν μέσῃν θεῶν, striking full on the shield: *I. T.* 1385 νῆος δ' ἐκ μέσης ἐφθέξατο | βοή τις, from within the ship itself: *El.* 965 ἄρκων εἰς μέσῃν, right into the net.

814 εἰ συγγενές τι τῷ Λαῖῳ if any tie with Laius προσήκει τούτῳ τῷ ξένῳ belongs to this stranger. συγγενής can take either dat. (akin to) or gen. (kin of): and here several editors give Λαῖου. But the dat. Λαῖῳ, making it verbally possible to identify the ξένος with Laius, suits the complex suggestiveness with which the language of this drama is often contrived: cp. τῶν in 1167. Again, τῷ ξένῳ τούτῳ might apply to Oedipus himself (432). Had we τι without συγγενές, Λαῖου (part. gen.) would then be necessary. The constructions of προσήκειν are (1) προσήκω

τινί, I am related to: (2) προσήκει μοί τινος, I have a right in, or tie with: (3) προσήκει μοί τι, it belongs to me. Here it is (3).

815 The reading of L is τίς τοῦδὲ γ' ἀνδρὸς νῦν ἔστ' ἀθλιώτερος; which Dindorf corrects into νῦν ἔτ'. But this miserably enfeebles the force of the comparative. A reads τοῦδὲ γ' ἀνδρὸς ἔστιν (sic), and the other mss. reproduce one or other of these two readings. Believing νῦν to be genuine (it sharpens the contrast between Oed.'s sudden fall and his former happiness), I am inclined to think the true reading to be that given above. I imagine ἀνδρὸς to have become misplaced, and γε to have been inserted to save the metre.

817 ὄν...τινα. The mss. φ... τινα must be rendered: 'to whom it is not allowed that any one should receive (him)': but the words would naturally mean: 'to whom it is not allowed to receive any one.' In 376, where σε...γ' ἐμοῦ is certain, all our mss. have με...γε σοῦ: much more might the cases have been shifted here. Some edd. keep τινα, merely correcting φ into ὄν or οὐ (Elmsley); but such a repetition of τινα at the end of two consecutive lines would be intolerable.

818 μῆδε...τινα sc. ἕξεστι, absolutely: nor is it lawful that any one should speak to him.

ὠθεῖν δ' ἀπ' οἴκων. καὶ τὰδ' οὔτις ἄλλος ἦν
 ἢ γῶ π' ἔμαυτῷ τάσδ' ἀρὰς ὁ προστιθείς. 820
 λέχη δὲ τοῦ θανόντος ἐν χεροῖν ἐμαῖν
 χραίνω, δι' ὧν περ ὄλετ'. ἀρ' ἔφυν κακός;
 ἀρ' οὐχὶ πᾶς ἀναγνος; εἴ με χρὴ φυγεῖν,
 καὶ μοι φυγόντι μῆστι τοὺς ἔμοις ἰδεῖν
 μηδ' ἐμβατεύειν πατρίδος, ἢ γάμοις με δεῖ 825
 μητρὸς ζυγῆναι καὶ πατέρα κατακτανεῖν
 Πόλυβον, ὃς ἐξέφυσε κατ' ἐθρεψέ με.
 ἀρ' οὐκ ἀπ' ὧμοῦ ταῦτα δαίμονός τις ἂν
 κρῖνων ἐπ' ἀνδρὶ τῶδ' ἂν ὀρθολή λόγον;
 μὴ δῆτα μὴ δῆτ', ὧ θεῶν ἀγνὸν σέβας, 830
 ἴδοιμι ταύτην ἡμέραν, ἀλλ' ἐκ βροτῶν
 βαίην ἀφαντος πρόσθεν ἢ τοιάνδ' ἰδεῖν
 κηλίδ' ἔμαυτῷ συμφορᾶς ἀφγιμένην.

XO. ἡμῖν μὲν, ὠνάξ, ταῦτ' ὀκνήρ'. ἕως δ' ἂν οὖν

819 ὠθεῖν δ': the positive δεῖ must be evolved from the negative οὐκ ἐξεστι: cp. *El.* 71 καὶ μὴ μ' ἀτιμον τῆσδ' ἀποστειλίγη γῆς | ἀλλ' ἀρχέπλουτον (sc. καταστήσατε). See above, 241. καὶ τὰδ' κ.τ.λ. 'And this—this curse—was laid on me by no mouth but mine own.' As the thought proceeds, the speaker repeats ταῦτε in a more precise and emphatic form: cp. *Plat. Rep.* 606 B ἐκεῖνο κερδαίνειν ἡγείται, τὴν ἡδονήν.

821 ἐν χεροῖν, not, 'in their embrace,' but, 'by their agency': *Il.* 22. 426 ὡς θάψεν θανέειν ἐν χεροῖν ἐμῆσιν.

822 f. ἀρ'—ἀρ' οὐχί. Where ἀρα is equivalent in sense to ἀρ' οὐ, this is because it means, 'are you satisfied that it is so?' i.e. 'is it not abundantly clear?' (*El.* 614). Here, the transition from ἀρα to ἀρ' οὐχί is one from bitter irony to despairing earnest:—'Say, am I vile? Oh, am I not utterly unclean?'

827 Πόλυβον. Wunder and Dindorf think this verse spurious.

But it is, in fact, of essential moment to the development of the plot. Oedipus fears that he has slain Laius, but does not yet dream that Laius was his father. This verse accentuates the point at which his belief now stands, and so prepares us for the next stage of discovery.

829 ἐπ' ἀνδρὶ τῶδε with ὀρθολή λόγον, speak truly in my case. Isaeus or. 8 § 1 ἐπὶ τοῖς τοιοῦτοις, ὧ ἄνδρες, ἀνάγκη ἐστὶ χαλεπῶς φέρειν, in such cases. *Il.* 19. 181 σὺ δ' ἔπειτα δικαιότερος καὶ ἐπ' ἄλλῳ | ἔσσεαι, in another's case. The simple dat. appears to be used in the same sense, *O. C.* 666 οὐκ ἂν ἐξεύροις ἐμοὶ | ἀμαρτίας θνείδος: *Al.* 1144 ὦ φθέγγμ' ἂν οὐκ ἂν ἦρες.

830 μὴ δῆτα κ.τ.λ.: 'Forbid, forbid, ye pure and awful gods...'

832 τοιάνδε, not τοιαῦδε: cp. 533.

833 κηλίδα: cp. ἄγος 1426: *O. C.* 1133 κηλὶς κακῶν. For συμφορᾶς, see on 99.

834 ὀκνήρ': 'frighted with fear.'

- πρὸς τοῦ παρόντος ἐκμάθης, ἔχ' ἐλπίδα. 835
 OI. καὶ μὴν τροσούτῳ γ' ἐστὶ μοι τῆς ἐλπίδος,
 τὸν ἄνδρα τὸν βοτῆρα προσμεῖναι μόνον.
 IO. πεφασμένον δὲ τίς ποθ' ἢ προθυμία;
 OI. ἐγὼ διδάξω σ' ἦν γὰρ εὐρεθῆ λέγων
 σοὶ ταῦτ', ἔγωγ' ἂν ἐκπεφευγοίην πάθος. 840
 IO. ποῖον δέ μου περισσὸν ἤκουσας λόγον;
 OI. ληστὰς ἔφασκες αὐτὸν ἄνδρας ἐννέπειν
 ὡς νυν κατακτείναιεν. εἰ μὲν οὖν ἔτι
 λέξει τὸν ἀγτὸν ἀριθμὸν, οὐκ ἐγὼ 'κτανον'
 οὐ γὰρ γένοιτ' ἂν εἰς γε τοῖς πολλοῖς ἴσος. 845
 εἰ δ' ἄνδρ' ἔν' οἰόζωνον αὐδήσει, σαφῶς

8' οὖν. So where the desponding φύλαξ hopes for the best, Aesch. *Ag.* 34 γένοιτο δ' οὖν κ.τ.λ.

835 τοῦ παρόντος, imperf. part., = ἐκείνου δὲ παρήν: Dem. or. 19 § 129 οἱ συμπερσεβέοντες καὶ παρόντες καταμαρτυρήσουσιν, i. e. οἱ συνεπρέσβειον καὶ παρήσαν.

836 καὶ μὴν: see detached note A. τῆς ἐλπ. The art. is due to the mention of ἐλπίδα just before, but its force is not precisely, 'the hope of which you speak.' Rather ἐλπίδα is 'some hope,' τῆς ἐλπ. is 'hope' in the abstract.

838 πεφασμένου sc. αὐτοῦ: gen. absol. *El.* 1344 τελουμένων ἐποιμ' ἂν, when (our plans) are being accomplished.

840 πάθος, a calamity,—viz. that of being proved blood-guilty. The conjecture ἄγος is specious. But πάθος shows a finer touch; it is the euphemism of a shrinking mind (like the phrase ἦν τι πάθω for θάνω). For perf. with ἦν cp. 693.

841 περισσόν, more than ordinary, worthy of special note: Her. 2. 32 τοῖς ἄλλα τε μηχανᾶσθαι... περισσά, i. e. among other remarkable enterprises. Iocasta is unconscious of any point, peculiar to her version, on which a hope could

depend: she had reported the story of the slaughter in the fewest words, 715—716.

844 τὸν αὐτὸν ἀριθμὸν, i. e. πλείους and not ἕνα: or, in the phrase of grammarians, τὸν πληθυντικὸν and not τὸν ἐνικὸν ἀριθμὸν.

845 ἴσος, 'one cannot be made to tally with (cannot be identified with) those many': τοῖς πολλοῖς, referring to the plur. ληστὰς (842).

846 οἰόζωνον, 'one lonely wayfarer.' The peculiarity of the idiom is that the second part of the compound is equivalent to a separate epithet for the noun: i. e. οἰόζωνος, 'with solitary girdle,' signifies, 'alone, and girt up.' *O. C.* 717 τῶν ἑκατομπόδων Ἰηρήδων, not, 'with a hundred feet each,' but, countless, and dancing: *ib.* 17 πυκνόπτεροι ἀηδόνες, not, thickly-feathered, but, many and winged: *ib.* 1055 διστόλους ἀδελφάς, not, separately-journeying sisters, but, two sisters, journeying: *Ai.* 390 δισάραχας βασιλῆς, not, diversely-reigning kings, but, two reigning kings: Eur. *Alc.* 905 κόρος μονόπαις, not, a youth with one child, but, a youth, his only child: *Phoen.* 683 διώνυμοι θεά, not,

- τούτ' ἔστιν ἤδη τοῦργον εἰς ἐμὲ ῥέπον.
 IO. ἀλλ' ὡς φανέν γε τοῦπος ᾧδ' ἐπίστασο,
 κούκ ἔστιν αὐτῷ τοῦτό γ' ἐκβαλεῖν πάλιν·
 πόλις γὰρ ἦκουσ', οὐκ ἐγὼ μόνη, τάδε. 850
 εἰ δ' οὖν τι κάκτρεποίτο τοῦ πρόσθεν λόγου,
 οὔτοι ποτ', ὠναξ, τόν γε Λαῖου φόνον
 φανεῖ δικαίως ὀρθόν, ὅν γε Λοξίας
 διεῖπε χρῆναι παιδὸς ἐξ ἐμοῦ θανεῖν.

goddesses with contrasted names, but, several goddesses, each of whom is invoked. So I understand Eur. *Or.* 1004 *μονόπωλον* 'Αῶ, 'Eos who drives her steeds alone' (when moon and stars have disappeared from the sky).

847 *εἰς ἐμὲ ῥέπον*: as if he were standing beneath the scale in which the evidence against him lies; that scale proves the heavier of the two, and thus descends towards him.

848 *ἐπίστασο φανέν τοῦπος ᾧδε*, know that the tale was thus set forth: *ἐπίστασο ὡς φανέν τοῦπος ᾧδε*, know that *you may take the story to have been* thus set forth: where *ὡς* merely points to the mental attitude which the subject of *ἐπίστασο* is to assume. *Phil.* 567 *ὡς ταῦτ' ἐπίστω δρώμεν'*, οὐ μέλλοντ' ἔτι, know that you may assume these things to be a-doing, not delayed: and *ib.* 253, 415: below 956. So with the gen. abs.: *At.* 281 *ὡς ᾧδ' ἐχόντων τᾶνδ' ἐπίστασθαί σε χρῆ*, these things being so, you must view them in that belief.

849 *ἐκβαλεῖν*, repudiate: Plat. *Crito* 46 B *τοὺς δὲ λόγους οὐς ἐν τῷ ἐμπροσθεν ἔλεγον οὐ δύναιμι νῦν ἐκβαλεῖν*.

851 *εἰ κάκτρεποίτο*, if he *should* turn aside: see on 772 *καί...λέξαιμ' ἄν*.

852 *τόν γε Λαῖου φόνον*. Iocasta argues: 'Even if he *should*

admit that the deed was done by *one* man (a circumstance which would confirm our fears that the deed was yours), at any rate the death of Laïus cannot be shown to have happened as the oracle foretold; for Laïus was to have been killed by my son, who died in infancy. The oracular art having failed in this instance, I refuse to heed Teiresias when he says that you will yet be found guilty of slaying your father Polybus.' Iocasta, bent on cheering Oedipus, merely *alludes* to the possibility of his being indeed the slayer of Laïus (851), and turns to the comforting aspect of the case—viz., the undoubted failure of the oracle, *on any supposition*.

853 *δικαίως ὀρθόν*, in a just sense correct, *i.e.* properly fulfilled: for *ὀρθόν* see on 503.

854 *διεῖπε*: *expressly* said: cp. *διαδεικνυμι*, to show *clearly* (*Her.*), *διαδηλόω*, *διαρρήθην*, 'in express terms': so above, 394 *ἀνιγμα... διειπεῖν* = 'to declare (solve) a riddle.' *Λοξίας*: a surname of the oracular Apollo, popularly connected with *λοξός*, 'oblique' (akin to *λέχ-ριος*, *ὀβλίγιμος*, *luxus* 'sprained'), as = the giver of *indirect*, ambiguous responses (*λοξά καὶ ἐπαμφοτερίζοντα*, *Lucian Dial. Deor.* 16). It is not etymologically possible to refer *Λοξίας* to *λυκ*, *lux*. But phonetic correspondence would justify the connection, sug-

- καίτοι νιν οὐ κείνός γ' ὁ δύστηνός ποτε 855
κατέκταν', ἀλλ' αὐτὸς πάροιθεν ὤλετο.
ὥστ' οὐχὶ μαντείας γ' ἂν οὔτε τῆδ' ἐγὼ
βλέψαιμ' ἂν οὔνεκ' οὔτε τῆδ' ἂν ὕστερον.
- ΟΙ. καλῶς νομίζεις. ἀλλ' ὅμως τὸν ἐργάτην 860
πέμψον τινὰ στελοῦντα, μηδὲ τοῦτ' ἀφήσ.
ΙΟ. πέμψω ταχύνασ'. ἀλλ' ἴωμεν ἐς δόμους.
οὐδὲν γὰρ ἂν πράξαιμ' ἂν ὧν οὐ σοὶ φίλον.

gested by Mr Fennell, with ἀ-λεξ (Skt. *raḷ-sā*). Λοξίας and his sister Λοξώ would then be other forms of Phoebus and Artemis ἀλεξητήριοι, ἀλεξιμοροι (above, 164), 'defenders.' Iocasta's utterance here is not really inconsistent with her reservation in 712: see note there.

857 οὔτε τῆδε—οὔτε τῆδε=οὔτ' ἐπὶ τάδε οὔτ' ἐπὶ θάτερα, neither to this side nor to that: *Phil.* 204 ἢ πον τῆδ' ἢ τῆδε τόπων.

859 καλῶς νομίζεις: he assents, almost mechanically—but his thoughts are intent on sending for the herdsman.

860 στελοῦντα, 'to summon': στέλλειν = 'to cause to set out' (by a mandate), hence 'to summon': *O. C.* 297 σκοπὸς δὲ νιν | δὲ κάμει δεῦρ' ἐπεμπεν οἴχεται στελῶν. μηδὲ τοῦτ' ἀφήσ, 'and do not neglect this.' With a point after στελοῦντα we could render: 'neglect not even this': but Oed. does not feel, nor feign, indifference.

862 γὰρ, since ἴωμεν κ.τ.λ. implies consultation. The doubled ἂν gives emphasis: cp. 139. ὧν οὐ σοὶ φίλον=τοῦτων ἃ πράξαι οὐ σοὶ φίλον ἐστὶ. *Phil.* 1227 ἐπραξας ἔργον ποῖον ὧν οὐ σοὶ πρέπον;

863—810 Second στάσιμον. The second ἐπεισόδιον (513—862) has been marked by the overbearing harshness of Oedipus towards Creon; by the rise of a dreadful

suspicion that Oedipus is *δυναγος*—blood-guilty for Laius; and by the avowed contempt of Iocasta, not, indeed, for Apollo himself, but for the *μαντική* of his ministers. These traits furnish the two interwoven themes of the second stasimon: (1) the prayer for *purity* in word as in deed: (2) the deprecation of that *pride* which goes before a fall;—whether it be the insolence of the *τύραννος*, or such intellectual arrogance as Iocasta's speech bewrays (*λόγῳ*, v. 884). The tone of warning reproof towards Oedipus, while only allusive, is yet in contrast with the firm though anxious sympathy of the former ode, and serves to attune the feeling of the spectators for the approach of the catastrophe.

1st *strophe* (863—872) May I ever be pure in word and deed, loyal to the unwritten and eternal laws.

1st *antistrophe* (873—882). A tyrant's selfish insolence hurls him to ruin. But may the gods prosper all emulous effort for the good of the State.

2nd *strophe* (883—896). Irreverence in word or deed shall not escape: the wrath of the gods shall find it out.

2nd *antistrophe* (897—910). Surely the oracles concerning Laius will yet be justified: O

ΧΟ. στρ. α'. εἴ μοι ξυνεὴ φέροντι
 μοῖρα τὰν εὖσεπτον ἀγνείαν λόγων
 ἔργων τε πάντων, ὧν νόμοι πρόκεινται 865
 ὑψίποδες, οὐρανίαν
 δὲ αἰθέρα τεκνωθέντες, ὧν Ὀλυμπος
 πατὴρ μόνος, οὐδὲ νιν
 θνατὰ φύσις ἀνέρων
 ἔτικτεν, οὐδὲ μάν ποτε λάθα κατακοιμάσει· 870
 μέγας ἐν τούτοις θεός, οὐδὲ γηράσκει.

Zeus, suffer not Apollo's worship to fail.

863 εἴ μοι ξυνεὴ μοῖρα φέροντι, 'may destiny still find me winning,' is equivalent to εἰθε διατελοῖμι φέρων, the part. implying that the speaker is *always* mindful of ἀγνεία, and prays that he may continue to be so: whereas εἴ μοι ξυνεὴ μοῖρα φέροντι would have been equivalent to εἰθε μοι γένοιτο φέρον, an aspiration towards ἀγνεία as not yet attained. The use of the participle here is, in principle, identical with the use after such verbs as διατελώ, τυγχάνω, λαμβάνω. φέροντι (= φερομένῳ, see on 520)...ἀγνείαν, 'winning purity,' regarded as a precious κτήμα (*Ant.* 150): cp. 1190 πλέον τῆς εὐδαιμονίας φέρει: *El.* 968 εὐσέβειαν...ὀσει (will win the praise of piety): *Eur. Or.* 158 ὑπνον... φερομένῳ χαράν.

864 εὖσεπτον, active, 'reverent,' only here: so 890 τῶν ἀσεπτῶν, also act., 'irreverent deeds,' as in *Eur. Helen.* 542 Πρώτῳ ἀσεπτῶν παιδός, impious, unholy: see on 515.

865 ὧν νόμοι πρόκεινται ὑψίπ., 'for which (enjoining which) laws have been set forth, of range sublime,'—having their sphere in the world of eternal truths: ὑψίποδες being equiv. to ὑψηλὰ καὶ ὑψὸς πατοῦντες: see on οἰάξων 846, and contrast χθονοστιβῆ 301. The

metaphor in νόμοι was less trite for a Greek of the age of Sophocles than for us: cp. *Plat. Legg.* 793 Α τὰ καλούμενα ὑπὸ τῶν πολλῶν ἄγραφα νόμιμα—οὔτε νόμους δεῖ προσαγορεύειν αὐτὰ οὔτε ἄρρητα εἶν.

866 οὐρανίαν δὲ αἰθέρα τεκνωθέντες, called into a life that permeates the heavenly ether (the highest heaven): the metaphor of τεκνωθέντες being qualified by its meaning in this particular application to νόμοι, viz. that they are *revealed as operative*; which allows the poet to indicate the *sphere throughout which they operate* by δὲ αἰθέρα, instead of the verbally appropriate ἐν αἰθέρι: much as if he had said δὲ αἰθέρα ἐνεργοὶ ἀναφανέντες.

867 Ὀλυμπος: not the mountain, as in the *Iliad*, but, as in the *Odyssey* (6. 42), the bright supernal abode of the gods: and so = the sky itself.

870 ἔτικτεν, 'was their parent,' sometimes used instead of ἔτεκε where the stress is not so much on the fact of the *birth* as on the *parentage*, 1099, *O. C.* 982, fr. 501: *Pind. P.* 9. 15 ὧν ποτε...Ναῖς...ἔτικτεν.

871 μέγας ἐν τούτοις θεός: 'mighty is the god (abstract) in them'; i.e. the divine virtue inherent in them is strong and un-failing. θεός without art., as 880 :

ἀντ. α'. ὕβρις φυτεύει τύραννον· 873
 ὕβρις, εἰ πολλῶν ὑπερπλησθῆ μάταν,
 ἃ μὴ ᾿πίκαιρα μηδὲ συμφέροντα, 875
 ἀκρότατον εἰσαναβᾶσ'
 5 < ἄκρον > ἀπότομον ὄρουσεν εἰς ἀνάγκαν,
 ἐνθ' οὐ ποδὶ χρησίμῳ
 χρῆται. τὸ καλῶς δ' ἔχον
 πόλει πάλαισμα μήποτε λύσαι θεὸν αἰτούμαι. 880
 θεὸν οὐ λήξω ποτὲ προστάταν ἴσχων.

O. C. 1694 τὸ φέρον ἐκ θεοῦ. Better thus than, 'there is a great god in these,'—which is weak after what has preceded.

873 ὕβρις. The tone of Oedipus towards Creon (esp. 618—672) suggests the strain of warning rebuke. τύραννον, here not 'a prince,'—nor even, in the normal Greek sense, an unconstitutionally absolute ruler (bad or good),—but, in our sense, 'a tyrant.' For *εἰ* with subj., see on 198.

876 ἀκρότατον is metrically required for correspondence with *ὑπίποδες* in 866. The mss. have ἀκροτάταν possibly due to ἀνάγκαν. In 877, ἀπότομον ὄρουσεν εἰς ἀνάγκαν, there is a defect of one long syllable or two short ones, (cp. 866 δι' αἰθέρα κ.τ.λ.). For the grounds on which ἀκρον, as given in the text, seems to me a probable conjecture, the reader is referred to the larger edition.

877 ἀπότομον...εἰς ἀνάγκαν, to sheer ruin: the epithet of the *precipice* being transferred to the *abyss* which receives him: Her. I. 84 τὸ χωρὶον τῆς ἀκροπόλιος...ἐν ἀμαχῶν τε καὶ ἀπότομον. Cp. αἰπὴν δλεθρον (Il. 6. 57), θάνατον αἰπὴν (Pind. Ol. II. 42). ἀνάγκαν, a constraining doom from the gods: Eur. Ph. 1000 εἰς ἀνάγκην ἰμῶνων ἀφειγμένοι.

878 χρησίμῳ...χρῆται, 'where no service of the foot can serve': where it does not use the foot to any purpose: *i. e.* the leap is to headlong destruction; it is not one in which the feet can anywhere find a safe landing-place. For the paronomasia cp. Pind. P. 2. 78 κερδοῖ δὲ τί μάλα τοῦτο κερδαλέον τελεθεῖ; 'but for the creature named of gain (the fox) what so gainful is there here?'

879 τὸ καλῶς δ' ἔχον: but I ask that the god never do away with, abolish, that struggle which is advantageous for the city,—*i. e.* the contest in which citizen vies with citizen who shall most serve the State. The words imply a recognition of the *προθυμία* which Oed. had so long shown in the service of Thebes: cp. 48, 93, 247.

880 πάλαισμα: cp. Isocr. Ep. 7 § 7 τοῖς καλῶς τὰς πόλεις τὰς αὐτῶν διοικοῦσιν ἀμιλλητέον καὶ πειρατέον διενεγκεῖν αὐτῶν. Plut. Mor. 820 οἷωσπερ οὐκ ἀργυρίτην οὐδὲ δωρίτην ἀγῶνα πολιτείας ἀγωνιζομένοις (the emulous service of the State), ἀλλὰ ἱερὸν ὡς ἀληθῶς καὶ σφεφανίτην (like the contests in the great games).

882 προστάταν: defender, champion: not in the semi-technical sense of 'patron,' as in 411.

στρ. β'. εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, 883
 Δίκας ἀφόβητος, οὐδὲ 885
 δαιμόνων ἔδη σέβων,
 κακά νιν ἔλοιτο μοίρα,
 5 δυσπότημου χάριν χλιιδᾶς,
 εἰ μὴ τὸ κέρδος κερδανεῖ δικαίως
 καὶ τῶν ἀσέπτων ἔρξεται, 890

883 ὑπέροπτα, adverbial neut. of ὑπέροπτος [not ὑπερόπτα, epic nom. for ὑπερόπτης (*Ant.* 130), like ἰππότα]: cp. *O. C.* 1695 οὔτοι κατὰμμεπτ' ἔβητον, ye have fared not amiss. *Il.* 17. 75 ἀκίχρητα διώκων | Ἰππους: *Eur. Suppl.* 770 ἀκραντ' ὀδύρει: *Ph.* 1739 ἀπειμι... ἀπαρθένευν' ἀλωμένα: *Ion* 255 ἀνερένητα δυσθυμῆ (hast griefs which I may not explore). χερσὶν, in contrast with λόγῳ, merely = ἔργους, not 'deeds of violence': cp. *Eur. Ph.* 312 πῶς... | καὶ χερσὶ καὶ λόγουι... | περιχορευούσα τέρψω... λάβω, find joy in deed and word of circling dance, i.e. in linking of the hands and in song. *Cr.* 864.

885 Δίκας ἀφόβητος, not fearing Justice: cp. 969 ἀπανστος ἔγχους, not touching a spear. The act. sense is preferable only because class. Greek says φοβηθεὶς τὴν δίκην, not φοβηθεὶς ὑπὸ τῆς δίκης: the form of the adj. would warrant a pass. sense: cp. *Tr.* 685 ἀκτίως... ἀθικτον. With ἀφοβος (*Ai.* 366) ἀφόβητος cp. ἀταρβής (*Tr.* 322) ἀτάρβητος (*Ai.* 197).

886 ἔδη, images of gods, whether sitting or standing: but always with the added notion that they are placed in a temple or holy place as objects of worship. Timaeus p. 93 ἔδος· τὸ ἀγαλμα καὶ ὁ τόπος ἐν ᾧ ἴδρυται: where τόπος prob. denotes the small shrine in which an image might stand. *Dionys. Hal.* 1. 47 uses ἔδη to render *penates*. Liddell

and Scott *s. v.* cite several passages in which ἔδος 'may be a temple': but in all of them it must mean *image*. It must remain an open question whether the poet is here glancing at the mutilators of the *Hermæ* in 415 B. C., and especially at Alcibiades. Certainly direct contemporary allusion is uncongenial to the dramatic art of Sophocles; but a light touch like this—especially in a choral ode—might fitly strike a chord of contemporary feeling in unison with the emotion stirred by the drama itself.

888 δυσπότημου, 'miserably per-verse': *Ant.* 1025 οὐκ' ἔστ'... | ἀβουλος οὐτ' ἀνολβος.

890 τῶν ἀσέπτων: see on 864. ἔρξεται, keep himself from: *O. C.* 836 ἔργου, 'keep off': *Her.* 7. 197 ὡς κατὰ τὸ δῆσος ἐγένετο, αὐτὸς τε ἔργετο αὐτοῦ καὶ τῇ στρατιῇ πάσῃ παρήγγειλε. *Plat. Legg.* 838 A ὡς εὐ τε καὶ ἀκριβῶς εἰργονται τῆς τῶν καλῶν ξυνουσίας. As to the form, *Her.* has ἔργω or ἔέργω: in Attic the MSS. give *Aesch. Eum.* 566 κατεργαθού: *Soph. Ai.* 593 ξυνέρξετε: *Thuc.* 5. 11 περιέρξαντες (so the best MSS., and *Classen*): *Plat. Gorg.* 461 D καθέρξης (so *Stallb.* and *Herm.*, with MSS.): *Rep.* 461 B ξυνέρξαντος: *Rep.* 285 B ἔρξας. So far as the MSS. warrant a conclusion, Attic seems to have admitted ἐρ- instead of εἰρ- in the forms with ξ. The smooth breathing is right here,

ἡ τῶν ἀθικτῶν θίξεται ματάξων.
 τίς ἔτι ποτ' ἐν τοῖσδ' ἀνὴρ θεῶν βέλη
 10 εὔξεται ψυχᾶς ἀμύνειν;
 εἰ γὰρ αἱ τοιαῦδε πράξεις τίμιαι,
 τί δεῖ με χορεύειν;

895

ἀντ. β'. οὐκέτι τὸν ἄθικτον εἶμι γὰς ἐπ' ὄμφαλὸν σέβων,
 οὐδ' ἐς τὸν Ἀβαῖσι ναόν, 900

even if we admit a normal distinction between *εἰργω* 'to shut out' and *εἰργω* 'to shut in.'

891 τῶν ἀθικτῶν κ.τ.λ.: 'shall lay profaning hands on sanctities.' Blaydes's conj. *θίξεται* seems to me certain. The form occurs Eur. *Hippol.* 1086 κλαίων τις αὐτῶν ἄρ' ἐμοῦ γε θίξεται: *Her.* 652 εἰ δὲ τῶνδε προσθίξει χερσὶ. Hesych. has *θίξασθαι*. L has *έξεται* with no breathing. Soph. could not conceivably have used such a phrase as *έχασθαι τῶν ἀθικτῶν*, to cling to things which should not even be touched. *ματῆξων*, acting with rash folly: *Her.* 2. 162 ἀπεματάσσει, behaved in an unseemly manner: Aesch. *Ag.* 995 σπλάγχχνα δ' οὔτι ματάσει, my heart does not vainly forebode. The reason for writing *ματάξων*, not *ματάξων*, is that the form *ματαῖξω* is well attested (*Her.*, Josephus, Hesych., Herodian); while there is no similar evidence for *ματάξω*, though the latter form *might* have existed, being related to a stem *ματα* (*μάτη*) as *δικαῖξω* to *δικα* (*δικη*).

892 τίς ἔτι ποτ'...ἀμύνειν; Amid such things (if such deeds prevail), who shall any longer vaunt that he wards off from his life the shafts of the gods? The pres. *ἀμύνειν*, not fut. *ἀμύνειν*, because the shafts are imagined as already assailing him. ἐν τοῖσδ': 1320: *Ant.* 38 εἰ τὰδ' ἐν τούτοις.

893 θεῶν...εὔξεται. The read-

ings here adopted (which are fully discussed in the larger edition) give just the sense that is required by the context: 'If justice and religion are trampled under foot, can any man dare to boast that he will escape the divine wrath?'

896 χορεύειν. The words *πονεῖν ἢ τοῖς θεοῖς* added in a few mss. (including L) have plainly arisen from a contracted writing of *πανηγυρίζειν τοῖς θεοῖς* which occurs in a few others. This gloss correctly represents the general notion of *χορεύειν*, as referring to the *choroi* connected with the cult of Dionysus, Apollo and other gods. The *χορός* was an element so essential and characteristic that, in a Greek mouth, the question *τί δεῖ με χορεύειν*; would import, 'why maintain the solemn rites of public worship?' Cp. Eur. *Bacch.* 181 δέι...Διόνυσον...ἔσον καθ' ἡμᾶς δυνατὸν αὔξασθαι μέγαν | ποῖ δέι χορεύειν, ποῖ καθιστάναι πόδα, | καὶ κράτα σείσαι πολίον; ἐξηγοῦ σύ μοι | γέρον γέροντι, *Τειρεσία*. So 1095 *χορεύεσθαι*.

898 ἀθικτον: cp. the story of the Persian attack on Delphi in 480 B.C. being repulsed by the god, who would not suffer his priests to remove the treasures, *φᾶς αἰτὸς ἱκανὸς εἶναι τῶν ἐωντοῦ προκατῆσθαι*, *Her.* 8. 36. ὄμφαλόν: see on 480.

900 τὸν Ἀβαῖσι ναόν. The site of Abae, not far N. of the

οὐδὲ τὰν Ὀλυμπίαν,
 εἰ μὴ τάδε χειροδεικτα
 5 πᾶσιν ἀρμόσει βροτοῖς.
 ἀλλ', ὃ κρατύνων, εἴπερ ὄρθ' ἀκούεις,
 Ζεῦ, πάντ' ἀνάσσων, μὴ λάθοι
 σὲ τὰν τε σὺν ἀθάνατον αἰὲν ἀρχάν.
 φθίνοντα γὰρ Λαίου <παλαίφατα >
 10 θέσφατ' ἐξαιρούσιν ἤδη,
 κούδαμou τιμαῖς Ἀπόλλων ἐμφανής·

905

modern village of Exarcho, was on a hill in the north-west of Phocis, between Lake Copais and Elateia, and near the frontier of the Opuntian Locrians. Her. 8. 33. Hadrian built a small temple beside the ancient *ιερόν* of Herodotus: Paus. 10. 35. 3.

901 τὰν Ὀλυμπίαν, called by Pindar *δέσπων* 'ἀλαθείας' (*Ol.* 8. 2), because divination by burnt offerings (*μαντική δι' ἐμπύρων*) was there practised on the altar of Zeus by the Iamidae, hereditary *μάντις* (Her. 9. 33).

902 εἰ μὴ τάδε ἀρμόσει, if these things (the prophecy that Laïus should be slain by his son, and its fulfilment) do not *come right* (fit each other), *χειροδεικτα πᾶσιν βροτοῖς*, so as to be signal examples for all men. Cp. *Ant.* 1318 τὰδ' οὐκ ἐπ' ἄλλον βροτῶν | ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας, can never be *adjusted* to another,—be *rightly* charged on him. *χειροδδ.* only here.

903 ἀκούεις, *audis*, alluding chiefly to the title *Ζεὺς βασιλεύς*, Xen. *Anab.* 3. 1. 12; under which, after the victory at Leuctra in 371 B.C., he was honoured with a special festival at Lebadeia in Boeotia, Diod. 15. 53.

904 λάθοι, found only in L, is peculiarly suitable to the impetuous earnestness of the chorus. The other MSS. and some edd.

give λάθη. The subject to λάθοι is not definitely τάδε (902), but rather a notion to be inferred from the whole preceding sentence,— 'the vindication of thy word.' Elms. cp. Eur. *Med.* 332 Ζεῦ, μὴ λάθοι σε τῶνδ' ὅς αἰτιος κακῶν.

906 After φθίνοντα γὰρ Λαίου we require a metrical equivalent for θεῶν βέλη in 893. The παλαίφα in the marg. of L and in the text of other MSS. favours παλαίφατα, proposed by Linwood and Arndt, which suits φθίνοντα: cp. 561. Schneidewin conj. Πυθόχρηστα Λαίου. Λαίου, object. gen.: cp. Thuc. 1. 140 τὸ τῶν Μεγαρέων ψήφισμα (*about* them).

908 ἐξαιρούσιν, 'are setting at nought.' This bold use comes, I think, not from the sense of *destroying* (Xen. *Hellen.* 2. 2. 19 μὴ σπένδεσθαι Ἀθηναῖοι ἀλλ' ἐξαιρέειν), but from that of *setting aside*, *excluding* from consideration: Plat. *Soph.* 249 B τούτω τῷ λόγῳ ταῦτον τοῦτο ἐκ τῶν δυτῶν ἐξαιρήσομεν, by this reasoning we shall strike this same thing out of the list of things which exist. Cp. *Theaet.* 162 D θεοῦς... οὓς ἐγὼ ἐκ τε τοῦ λέγειν καὶ τοῦ γράφειν περὶ αὐτῶν, ὡς εἰσιν ἢ ὡς οὐκ εἰσιν, ἐξαιρῶ. The absence of a gen. like λόγου for ἐξαιρούσιν is softened by φθίνοντα, which suggests 'fading from men's thoughts.'

909 τιμαῖς... ἐμφανής, manifest

ἔρρει δὲ τὰ θεῖα.

910

[IOCASTA enters from the palace, bearing a branch (*ικετηρία*), wreathed with festoons of wool (*στέφη*), and incense.]

ΙΟ. χάρας ἄνακτες, δόξα μοι παρεστάθη
ναοὺς ἰκέσθαι δαυμόνων, τὰδ' ἐν χεροῖν
στέφη λαβούσῃ κάπιθνυμάματα.
ὑψοῦ γὰρ αἶρει θυμὸν Οἰδίπους ἄγαν
λύπαισι παντολοῖσιν· οὐδ', ὅποι' ἀνὴρ
ἔννουσ τὰ καινὰ τοῖς πάλαι τεκμαίρεται,
ἀλλ' ἐστὶ τοῦ λέγοντος, ἦν φόβους λέγῃ.

915

in honours (modal dat.): i. e. his divinity is not asserted by the rendering of such worship as is due to him. Aesch. *P. V.* 171 (of Zeus) *σῆπτρον τιμὰς τ' ἀποσυλάται.*

910 τὰ θεῖα, 'religion,' both faith and observance: cp. *O. C.* 1537.

911—1085 *ἔπεισδιον τρίτον.* A messenger from Corinth, bringing the news that Polybus is dead, discloses that Oedipus was not that king's son, but a Theban founding, whom the messenger had received from a servant of Laius. Iocasta, failing to arrest the inquiries of Oedipus, rushes from the scene with a cry.

911—923 Iocasta comes forth, bearing a branch (*ικετηρία*), wreathed with festoons of wool (*στέφη*), which, as a suppliant, she is about to lay on the altar of the household god, Apollo *Λύκειος*, in front of the palace. The state of Oedipus frightens her. His mind has been growing more and more excited. It is not that she herself has much fear for the future. What alarms her is to see 'the pilot of the ship' (923) thus unnerved. Though she can believe no longer in *human* *μαντική*, she has never ceased to revere the *gods*

(708); and to them she turns for help in her need.

912 *ναοὺς δαυμόνων* can only mean the public temples of Thebes, as the two temples of Pallas and the *Ἰσμήνιον* (20). The thought had come to Iocasta that she should supplicate the gods; and in effect she does so by hastening to the altar which she can most quickly reach (919).

913 *στέφη*: see on 3. *ἐπιθυμάματα*, offerings of incense: cp. 4. In *El.* 634, where Clytaemnestra comes forth to the altar of Apollo *προστατήριος*, an attendant carries *θύματα πάγκαρπα*, offerings of fruits of the earth. *λαβούσῃ*. *λαβούσαν* would have excluded a possible ambiguity, by showing that the *δόξα* had come before and not after the wreaths were taken up: and for this reason the accus. often stands in such a sentence: Xen. *An.* 3. 2. 1 *ἔδοξεν αὐτοῖς προφυλάκας καταστήσαντας συγκαλεῖν τοὺς στρατιώτας.*

916 τὰ καινὰ, the prophecies of Teiresias, τοῖς πάλαι, by the mis-carriage of the oracle from Delphi: 710 f.

917 τοῦ λέγοντος: Plat. *Gorg.* 508 D *εἰμὶ δὲ ἐπὶ τῷ βουλομένῳ, ὥσπερ οἱ ἄτιμοι τοῦ ἐθέλοντος, ἀντετύπτευν βούληται, κ.τ.λ.*—as out-

ὄτ' οὖν παραινούς' οὐδὲν ἐς πλεόν ποιῶ,
 πρὸς σ', ὦ Λύκει' Ἀπολλον, ἀγχιστος γὰρ εἶ,
 ἱκέτις ἀφίγμαι τοῖσδε σὺν κατεύγμασιν, 920
 ὅπως λύσιν τιν' ἤμιλν εὐαγῆ πόρησ'
 ὡς νῦν ὀκνοῦμεν πάντες ἐκπεπληγμένον
 κείνον βλέποντες ὡς κυβερνήτην νεώς.

[As the Queen ceases speaking, an old man enters, as from the country, on the spectators' left. He wears a rough tunic (χιτών) and short coarse woollen cloak (χλαῖνα), with a petasos slung over his shoulders. Evidently a stranger, he looks about doubtfully for a moment and then addresses the Chorus.]

ΑΓΓΕΛΟΣ.

ἄρ' ἂν παρ' ὑμῶν, ὦ ξένοι, μάθοιμ' ὅπου
 τὰ τοῦ τυράννου δώματ' ἐστὶν Οἰδίπου; 925

laws are at the mercy of the first comer: *O. C.* 752 τοῦπῶντος ἀρπάσαι. ἦν φόβους λέγη has better MS. authority than εἰ λέγοι, and is also simpler: the latter would be an opt. like *Ai.* 520 ἀνδρὶ τοι χρεῶν (=χρη) | μνήμην προσεῖναι, τερπνὸν εἰ τί που πάθοι: cp. *ib.* 1344: *Ant.* 666. But the statement of abstract possibility is unsuitable here. εἰ...λέγη has still less to commend it.

918 ὅτε, seeing that, = ἐπειδὴ: *El.* 38: Dem. or. 1 § 1 ὅτε τάλιν οὕτως ἔχει: so ὅποτε *Thuc.* 2. 60. 4: *Lys.* or. 12 § 34 θανμάξω δὲ τί ἂν ποτε ἐποίησας συνεπιπῶν, ὅπῳ ἀντίπειν πάσκων ἀπέκτεινας Πολέμαρχον.

919 Λύκει' Ἀπολλον: see on Λύκειε 203.

920 κατεύγμασιν, the prayers symbolised by the incense and offerings of incense: 'these symbols of prayer.' The word could not mean 'votive offerings.' Wunder's conject. κατάργμασιν, though ingenious, is neither needful nor really apposite. That word is used of (a) offerings of first-fruits, presented along with the εἶρε-

σιώνη or harvest-wreath, *Plut. Thes.* 22: (b) the οὐλοχῦται or barley sprinkled on the altar and victim at the beginning of a sacrifice: *Eur. I. T.* 244 χέρνυβάς τε καὶ κατάργματα.

921 λύσιν...εὐαγῆ, a solution without defilement: i.e. some end to our anxieties, other than such an end as would be put to them by the fulfilment of the oracles doom-ing Oedipus to incur a fearful ἄγος. For εὐαγῆς λύσις as=one which will leave us εὐαγεῖς, cp. *Pind. Olymp.* 1. 26 καθαρὸν λέβητος, the vessel of cleansing.

923 ὡς κυβερνήτην νεώς, not ὡς (ὄντα) κυβερν. v., because he is our pilot, but ὡς (ὀκνοῦμεν ἂν) βλέποντες κυβερν. v. ἐκπεπληγμένον: *Aesch. Theb.* 2 ὅστις φιλάσσει πρᾶγος ἐν πρύμνῃ πόλεως | ὀκακὰ νωμῶν, βλέφαρα μὴ κοιμῶν ὑπνω.

924 When the messenger arrives, Iocasta's prayer seems to have been immediately answered by a λύσις εὐαγῆς (921), as regards part at least of the threatened doom, though at the cost of the oracle's credit.

- μάλιστα δ' αὐτὸν εἶπατ', εἰ κάτισθ' ὄπου.
 ΧΟ. στέγαι μὲν αἶδε, καυτὸς ἔνδον, ὦ ξένε·
 γυνὴ δὲ μήτηρ ἦδε τῶν κείνου τέκνων.
 ΑΓ. ἀλλ' ὀλβία τε καὶ ξὺν ὀλβίοις αἰεὶ
 γένουτ', ἐκείνου γ' οὔσα παντελῆς δάμαρ. 930
 ΙΟ. αὐτῶς δὲ καὶ σὺ γ', ὦ ξέν· ἀξίος γὰρ εἰ
 τῆς εὐπειίας οὔνεκ'. ἀλλὰ φράζ' ὄτου
 χρήζων ἀφίξει χῶ τι σημήναι θέλων.
 ΑΓ. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σῶ, γύναι.
 ΙΟ. τὰ ποῖα ταῦτα; πρὸς τίνος δ' ἀφυγμένος; 935

926 **μάλιστα δε**, 'or, better still': *μάλιστα* denotes what stands *first* among one's wishes: cp. 1466: *Trach.* 799 *μάλιστα μὲν με θές | ἐνταῦθ' ὄπου με μὴ τις δύσεται βροτῶν | εἰ δ' οἴκτον ἴσχεις, κ.τ.λ.*: *Phil.* 617 *οἴοτο μὲν μάλισθ' ἐκούσιον λαβῶν, | εἰ μὴ θέλοι δ', ἀκοντα: An.* 327.

928 **γυνὴ δε**. Here, and in 930, 950, the language is so chosen as to emphasise the conjugal relation of Iocasta with Oedipus.

930 **παντελής**, because the wife's estate is crowned and perfected by the birth of children (928). The choice of the word has been influenced by the associations of *τέλος*, *τέλειος* with marriage. *Aesch. Eum.* 835 *θύη πρὸ παίδων καὶ γαμηλίου τέλους* (the marriage rite): *ib.* 214 *Ἦρας τέλειος καὶ Διὸς πιστώματα*: *Pindar Nem.* 10. 18 *τέλεια μήτηρ* = *Ἦρα*. In *Aesch. Ag.* 972 *ἀνὴρ τέλειος = οἰκοδεσπότης*: *ασδομος ἡμιτελής* (*Il.* 2. 700) refers to a house left without its lord: cp. *Lucian Dial. Mort.* § 19 *ἡμιτελῆ μὲν τὸν δόμον καταλιπῶν, χήραν δὲ τὴν νεόγαμον γυναῖκα*.

931 **αὐτῶς** (*Trach.* 1040 *ὦδ' αὐτῶς ὡς μ' ὤλεσε*) can be nothing but adverb from *αὐτός* (with Aeolic accent), = 'in that very way': hence, according to the context, (a) simply 'likewise,' or (b) in a

depreciatory sense, 'only thus,'—*i.e.*: 'inefficiently,' 'vainly.' The custom of the grammarians, to write *αὐτῶς* except when the sense is 'vainly,' seems to have come from associating the word with *αὐτός*, or possibly even with *αὐτός*. For *Soph.*, as for *Aesch.* and *Eur.*, our MSS. on the whole favour *αὐτῶς*: but their authority cannot be presumed to represent a tradition older than, or independent of, the grammarians. It is, indeed, possible that *αὐτῶς* was an instance of old aspiration on false analogy,—as the Attic *ἡμεῖς* (Aeolic *ἄμεις* for *ἄσμέες*) was wrongly aspirated on the analogy of *ὑμεῖς* (see *Peile, Greek and Latin Etymology* p. 302, who agrees on this with *Curtius*). In the absence of evidence, however, that *αὐτῶς* was a like instance, it appears most reasonable to write *αὐτῶς*.

932 **εὐπειίας**, gracious words, = *εὐφημίας*, in this sense only here: elsewhere = elegance of diction.

935 **πρὸς τίνος**, 'sent by whom,' bringing a message on the part of whom: while *παρὰ τίνος* would be simply 'from whom.' Had *παρὰ* been genuine, the less obvious *πρὸς* would not have been likely to supplant it in A and other MSS. Cp. *Od.* 8. 28 *ἵκετ' ἐμὸν δῶ | ἧε πρὸς ἠοίων ἢ ἐσπερίων ἀνθρώπων*.

- ΑΓ. ἐκ τῆς Κορίνθου. τὸ δ' ἔπος οὐξερῶ τάχα,
ἥδοιο μὲν, πῶς δ' οὐκ ἄν; ἀσχάλλοις δ' ἴσως.
- ΙΟ. τί δ' ἔστι; ποίαν δύναμιν ᾧδ' ἔχει διπλήν;
- ΑΓ. τύραννον αὐτὸν οὐπιχώριοι χθονός
τῆς Ἰσθμίας στήσουσιν, ὡς ἠὺδατ' ἐκεῖ. 940
- ΙΟ. τί δ'; οὐχ ὁ πρέσβυς Πόλυβος ἐγκρατῆς ἔτι;
- ΑΓ. οὐ δῆτ', ἐπεὶ νῦν θάνατος ἐν τάφοις ἔχει.
- ΙΟ. πῶς εἶπας; ἢ τέθνηκε Πόλυβος, <ᾧ> γέρον;
- ΑΓ. εἰ μὴ λέγω τάληθές, ἀξιῶ θανεῖν.
- ΙΟ. ᾧ-πρόσπολ', οὐχὶ δεσπότη τὰδ' ὡς τάχος 945
μολούσα λέξεις; ᾧ θεῶν μαντεύματα,
ἴν' ἔστέ' τοῦτον Οἰδίπου πάλαι τρέμων
τὸν ἄνδρ' ἔφευγε μὴ κτάνοι, καὶ νῦν ὕδε
πρὸς τῆς τύχης ὄλωλεν οὐδὲ τοῦδ' ὑπο.

[OEDIPUS enters from the palace.]

- ΟΙ. ᾧ φίλτατον γυναικὸς Ἰοκάστης κάρα, 950
τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων;

936 τὸ δ' ἔπος, 'at the word,' accus. of the object which the feeling concerns: Eur. *El.* 831 τί χρημ' ἀθυμεῖς;

937 ἀσχάλλοις, from root *σσχ*, prop. 'not to hold oneself,' 'to be impatient,' the opposite of the notion expressed by *σχο-λή* (Curt. *Etym.* § 170): the word occurs in Her., Xen., Dem.; and in *Od.* 2. 193 replaces the epic *ἀσχαλάαν*. Cp. Aesch. *Ag.* 1049 *πειθοί ἄν, εἰ πειθοί, ἀπειθοίης δ' ἴσως*.

941 ἐγκρατῆς = ἐν κράτει: cp. *ἐναρχος* = ἐν ἀρχῇ, in office, Arpian *Bell. Civ.* I. 14.

943 A defective verse, πῶς εἶπας; ἢ τέθνηκε Πόλυβος; has been patched up in our best MSS. by a clumsy expansion of the next verse (see large edn.). The γέρον supplied by Triclinius (whence some late MSS. have γέρον) was plainly a mere guess. Nauck's conj. ἢ τέθνηκεν Οἰδίπου πατήρ; is re-

commended (1) by the high probability of a gloss Πόλυβος on those words: (2) by the greater force which this form gives to the repetition of the question asked in 941: (3) by the dramatic effect for the spectators.

946 ᾧ θεῶν μαντεύματα. Iocasta's scorn is pointed, not at the gods themselves, but at the μάντεϊς who profess to speak in their name. The gods are wise, but they grant no πρόνοια to men (978). Cp. 712.

947 ἴν' ἔστέ: ἴνα as 367, 687, 953, 1311, 1515. *O. C.* 273 *ἰκομην ἴν' ἰκομην. τοῦτον τὸν ἄνδρα...τρέμων ἔφευγε*, he feared and avoided this man, μὴ κτάνοι (αὐτόν).

949 πρὸς τῆς τύχης, i.e. in the course of nature, and not by the special death which the oracle had foretold. Cp. 977.

951 ἐξεπέμψω, the midd. as in *ἐκκαλεῖσθαι* (see on 597), μεταπέμ-

- ΙΟ. ἄκουε τὰνδρὸς τοῦδε, καὶ σκόπει κλύων
τὰ σέμν' ἴν' ἤκει τοῦ θεοῦ μαντεύματα.
- ΟΙ. οὗτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;
- ΙΟ. ἐκ τῆς Κορίνθου, πατέρα τὸν σὸν ἀγγελῶν 955
ὡς οὐκέτ' ὄντα Πόλυβον, ἀλλ' ὀλωλότα.
- ΟΙ. τί φῆς, ξέν'; αὐτός μοι σὺ σημάντωνρ γενοῦ.
- ΑΓ. εἰ τοῦτο πρῶτον δεῖ μ' ἀπαγγεῖλαι σαφῶς,
εὖ ἴσθ' ἐκείνον θανάσιμον βεβηκότα.
- ΟΙ. πότερα δόλοισιν, ἢ νόσου ξυναλλαγῇ; 960
- ΑΓ. σμικρὰ παλαιὰ σώματ' εὐνάξει ῥοπή.
- ΟΙ. νόσοις ὁ τλήμων, ὡς ἔοικεν, ἔφθιτο.
- ΑΓ. καὶ τῶ μακρῶ γε συµμετρούμενος χρόνῳ.
- ΟΙ. φεῦ φεῦ, τί δῆτ' ἄν, ὦ γύναι, σκοποῖτό τις
τὴν Πυθόμαντιν ἐστίαν, ἢ τοὺς ἄνω 965
κλάζοντας ὄρνις, ὧν ὑφήγητῶν ἐγῶ

πεσθαι, etc., the act. being properly used of the summoner or escort: see on στελοῦντα (860).

954 τί μοι λέγει; 'what does he tell (of interest) for me?' (not 'what does he say to me?': nor 'what, pray, does he say?')

956 ὡς: see on 848.

959 θανάσιμον βεβηκότα: *Αί.* 516 μοῖρα... | καθεῖλεν Ἄιδου θανάσιμος οἰκίητορας: *Ρη.* 424 θανῶν... φροῦδος.

960 ξυναλλαγῇ: see on 34.

961 σμικρὰ ῥοπή, *leve momentum*: the life is conceived as resting in one scale of a nicely poised balance: in the other scale is that which sustains the life. Lessen this sustaining force ever so little, and the inclination (*ῥοπή*), though due to a slight cause (*σμικρὰ*), brings the life to the ground (*εὐνάξει*). *Plat. Rep.* 556 Ε ὡσπερ σώμα νοσῶδες μικρὰς ῥοπῆς ἐξωθεν δεῖται προσλαβέσθαι πρὸς τὸ κἀμιν, ... οὕτω δὴ καὶ ἡ κατὰ ταῦτα ἐκείνῳ διακειμένη πόλις ἀπὸ σμικρὰς προφάσεως... νοσεῖ.

963 'Yes, and of the long years that he had told': lit., 'Yes, he

died of infirmities (*νόσοις ἐφθιτο*), and of the long years (*τῶ μακρῶ χρόνῳ*, causal dat.), in accordance with their term (*συµμετρούμενος*, sc. *αὐτοῖς*, lit. 'commensurably with them'): the part. being nearly equiv. to *συµμέτρως*, and expressing that, if his years are reckoned, his death cannot appear premature. *Cr.* 1113, and *Ant.* 387 ποῖα ἐξυµμετρος προῦβην τύχη, 'seasonably for what hap?'

965 τὴν Πυθόμαντιν ἐστίαν = τὴν Πυθοῖ μαντικὴν ἐστίαν, as Apollo himself is *Πυθόμαντις* i.e. ὁ Πυθοῖ μάντις, *Aesch. Cho.* 1030: cf. *Πυθόκραντος*, *Πυθόχρηστος*, *Πυθόνοκος*. *ἐστίαν*, as *O. C.* 413 *Δελφικῆς ἀφ' ἐστίας*: *Eur. Ion* 461 *Φοιβήιος... γὰς | μεσόμφαλος ἐστία*.

966 κλάζοντας, the word used by Teiresias of the birds when their voice (*φθόγγος*) had ceased to be clear to him, *Ant.* 1001 *κακῶ | κλάζοντας οἴστρω καὶ βεβαρβαρωμένῳ. ὧν ὑφήγητῶν* sc. *θνῶτων*, 'on whose showing,' *quibus indicibus*: 1260 *ὡς ὑφήγητοῦ τινος*: *O. C.* 1588 *ὑφήγητῆρος οἰδενὸς φίλων*. In these instances the

κτενεῖν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανὼν
 κεύθει κάτω δὴ γῆς· ἐγὼ δ' ὄδ' ἐνθάδε
 ἄψαυτος ἔγχους· εἴ τι μὴ τῶμῳ πόθῳ
 κατέφθιθ'· οὕτω δ' ἂν θανῶν εἶη ἔξ ἐμοῦ. 970
 τὰ δ' οὖν παρόντα συλλαβῶν θεσπίσματα
 κεῖται παρ' Ἄιδην Πόλυβος ἄξι' οὐδενός.

ΙΟ. οὐκ οὖν ἐγὼ σοὶ ταῦτα προὔλεγον πάλα;

ΟΙ. ἠΐδασ· ἐγὼ δὲ τῷ φόβῳ παρηγόμην.

ΙΟ. μὴ νυν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλῃς. 975

absence of the part. is softened by the noun which suggests the verb; but not so in *O. C.* 83 ὡς ἐμοῦ μόνης πέλαι.

967 The concurrence of tribrachs in the 4th and 5th places gives a semi-lyric character which suits the speaker's agitation.

968 κεύθει, is hidden. *Ai.* 635 Αἰδᾶ κεύθων. In *Tr.* 989 σιγῇ κεύθειν may be regarded as transitive with a suppressed acc., 'to shroud (thy thought) in silence.' Elsewhere κεύθω is always trans., and only the perf. κέκευθα intransitive. δὴ here nearly=ἤδη: cp. *Ani.* 170 δτ' οὖν ὤλοντο... | ἐγὼ κράτη δὴ... ἔχω.

969 ἄψαυτος=οὐ ψάσας: cp. ἀφόβητος 885 (with note): *Phil.* 688 ἀμφίπληκτα ῥόθια, billows beating around: *Tr.* 446 μεμπτός, blaming: *Eur. Hec.* 1117 ὑποπτος, suspecting. Cp. note on ἀληγῶν 515. εἴ τι μὴ, an abrupt afterthought:—unless perchance: see on 124. τῶμῳ πόθῳ: cp. 797: *Od.* 11. 202 σός... πόθος, longing for thee.

970 εἴη ἔξ: cp. 1075: *Phil.* 467 πλεῖν μὴ ἔξ ἀπόπτου. ἔξ, as dist. from ὑπό, is strictly in place here, as denoting the ultimate, not the proximate, agency.

971 τὰ δ' οὖν παρόντα: but the oracles as they stand, at any rate (δ' οὖν, 669, 834), Polybus has carried off with him, proving

them worthless (ἄξι' οὐδενός, supplementary predicate), and is hidden with Hades. τὰ παρόντα, with emphasis: even supposing that they have been fulfilled in some indirect and figurative sense, they certainly have not been fulfilled to the letter. The oracle spoke of bloodshed (φονεός, 794), and is not satisfied by κατέφθιτο ἔξ ἐμοῦ in the sense just explained. συλλαβῶν is a contemptuous phrase from the language of common life: its use is seen in Aristophanes *Plut.* 1079 νῦν δ' ἀπιθὶ χαίρων συλλαβῶν τὴν μείρακα, now be off—with our blessing and the girl: *An.* 1469 ἀπίωμεν ἡμεῖς συλλαβόντες τὰ πτερά, let us pack up our feathers and be off: *Soph.* has it twice in utterances of angry scorn, *O. C.* 1383 σὺ δ' ἔρρ' ἀπόπτυστός τε κἀπάρτω ἐμοῦ | κακῶν κάκιστε, τάσδε συλλαβῶν ἀράς, begone...and take these curses with thee: *Phil.* 577 ἐκπλει σεαυτὸν ξυλλαβῶν ἐκ τῆσδε γῆς, 'hence in thy ship—pack from this land!'

974 ἠΐδασ instead of προὔλεγες: see on 54.

975 νυν, enforcing the argument introduced by οὐκ οὖν (973), is clearly better than the weak νῦν. ἐς θυμὸν βάλῃς: *Her.* 8. 68 καὶ τόδε ἐς θυμὸν βαλεῖ, ὡς κ.τ.λ. 1. 84 ἰδῶν...τῶν τινα Λυδῶν καταβάντα...ἐφράσθη καὶ ἐς θυμὸν ἐβέλετο.

- ΟΙ. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;
- ΙΟ. τί δ' ἂν φοβοῖτ' ἄνθρωπος, ᾧ τὰ τῆς τύχης
κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφῆς;
εἰκὴ κράτιστον ζῆν, ὅπως δύναίτο τις.
σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα' 980
πολλοὶ γὰρ ἤδη κὰν ονειρασιν βροτῶν
μητρὶ ξυνευνάσθησαν. ἀλλὰ ταῦθ' ὅτω
παρ' οὐδέν ἐστι, ῥᾶστα τὸν βίον φέρει.
- ΟΙ. καλῶς ἅπαντα ταῦτ' ἂν ἐξείρητό σοι,
εἰ μὴ 'κύρει ζῶσ' ἢ τεκούσα· νῦν δ' ἐπέει 985
ζῆ, πᾶσ' ἀνάγκη, κεί καλῶς λέγεις, ὀκνεῖν.
- ΙΟ. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.

976 καὶ πῶς κ.τ.λ. 'But surely I must fear...?'

977 ᾧ, 'for whom,' in relation to whom: not, 'in whose opinion.' τὰ τῆς τύχης is here somewhat more than a mere periphrasis for ἡ τύχη, since the plur. suggests successive incidents. τύχη does not here involve denial of a divine order in the government of the world, but only of man's power to comprehend or foresee its course. Cp. Thuc. 5. 104 πιστεύομεν τῇ μὲν τύχῃ ἐκ τοῦ θείου μὴ ἐλασσώσεσθαι. Lysias or. 24 § 22 οὐ μόνου μεταλαβεῖν ἡ τύχη μοι ἔδωκεν ἐν τῇ πατρίδι, the only privilege which Fortune (*i.e.* my destiny) has permitted me to enjoy in my country.

978 πρόνοια. Note that in *O. C.* 1180 πρόνοια τοῦ θεοῦ = 'reverence for the god': in Eur. *Phoen.* 637 a man acts *θεῖα προνοία* = 'with inspired foresight': in Xen. *Mem.* 1. 4. 6 *προνοητικῶς* = not, 'providentially,' but simply, 'with forethought.'

979 εἰκὴ: cp. Plat *Gorg.* 503 Ε οὐκ εἰκὴ ἐρεῖ, ἀλλ' ἀποβλέπων πρὸς τι (with some definite object in view). *κράτιστον... ὅπως δύναίτο*. Cp. *Ani.* 666 ἀλλ' ὄν πόλις στήσσει τοῦδε χρὴ κλέειν: where χρὴ κλέειν

= *δικαίως ἂν κλέοι*. So here, though ἐστὶ (not ἦν) must be supplied with *κράτιστον*, the whole phrase = *εἰκὴ κράτιστον ἂν τις ζῆν*. Xen. *Cyr.* 1. 6. 19 τοῦ... αὐτὸν λέγειν ἂ μὴ σαφῶς εἰδέη φείδεσθαι δεῖ = ὀρθῶς ἂν φείδοιτο.

980 φοβοῦ. φοβεῖσθαι ἐς τι = to have fears regarding it: *Tr.* 1211 εἰ φοβεῖ πρὸς τοῦτο: *O. C.* 1119 μὴ θαύμαζε πρὸς τὸ λικαρῆς.

981 κὰν ονειρασιν, in dreams also (as well as in this oracle); and, as such dreams have proved vain, so may this oracle. Soph. was prob. thinking of the story in *Her.* 6. 107 that Hippias had such a dream on the eve of the battle of Marathon, and interpreted it as an omen of his restoration to Athens. Cp. the story of a like dream coming to Julius Caesar on the night before he crossed the Rubicon.

983 παρ' οὐδέν: *Ani.* 34 τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν.

984 ἐξείρητο: the ἐξ- glances at her blunt expression of disbelief, not her frank reference to a horrible subject.

987 καὶ μὴν: see detached note A. ὀφθαλμὸς: the idea is that of a *bright, sudden comfort*: so *Tr.* 203 Deianeira calls on her household to rejoice, ὡς δελπτον θυμ'

- ΟΙ. μέγας, ξυνήμη· ἀλλὰ τῆς ζώσης φόβος.
 ΑΓ. ποίας δὲ καὶ γυναικὸς ἐκφοβείσθ' ὑπερ;
 ΟΙ. Μερόπης, γεραιέ, Πόλυβος ἧς ἄκει μέτα. 990
 ΑΓ. τί δ' ἔστ' ἐκείνης ὑμῖν ἐς φόβον φέρον;
 ΟΙ. θεήλατον μάντευμα δεινόν, ὦ ξένη.
 ΑΓ. ἢ ῥητόν; ἢ οὐχὶ θεμιτόν ἄλλον εἰδέναι;
 ΟΙ. μάλιστά γ' εἶπε γάρ με Λοξίας ποτὲ
 χρῆναι μνηῆναι μητρὶ τήμαντοῦ, τό τε 995
 πατρώον αἶμα χερσὶ ταῖς ἐμαῖς ἐλείν.
 ὦν οὐνεχ' ἢ Κόρινθος ἐξ ἐμοῦ πάλαι

ἐμοὶ | φήμης ἀνασχὼν τῆσδε νῦν
 καρπούμεθα (the unexpected news that Heracles has returned). More often this image denotes the 'darling' of a family (Aesch. *Cho.* 934 *ὀφθαλμὸς οἴκων*), or a dynasty that is 'the light' of a land (*Σικελίας δ' ἔσαν | ὀφθαλμός*, Pind. *Οἴ.* 2. 9: *ὁ Βάττου παλαιὸς ὄλβος, ... πύργος ἄστεος, ἔμμα τε φαεινότερον | ἔνοισι*, *Pyth.* 5. 51). Not merely (though this notion comes in) 'a great help to seeing' that oracles are idle (*δήλωσις ὡς τὰ μαντεύματα κακῶς ἔχει*, schol.). A certain hardness of feeling appears in the phrase: Iocasta was softened by fear for Oedipus and the State: she is now elated.

989 καὶ with *ἐκφοβείσθε*; 772, 851.

991 ἐκείνης, what is there *belonging* to her, in her (attributive gen.): Eur. *I. A.* 28 *οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀρστέως. ἐς φόβον φέρον*, tending to fear: cp. 519.

992 θεήλατον, sent upon us by the gods: cp. 255.

993 οὐχὶ θεμιτόν is much more probable than οὐ θεμιτόν here, since *θεμιτός* is the usual form, found in Attic prose, in Eur., and in Soph. *O. C.* 1758. On the other hand *θεμιστός* is a rare poet. form, found once in Pindar, and twice in the lyrics of Aesch. Had

we ἄλλω, the subject of *θεμιτόν* would be *μάντευμα*: the accus. *ἄλλον* shows *θεμιτόν* to be impersonal.

996 τὸ πατρώον αἶμα ἐλείν, is strictly 'to achieve (the shedding of) my father's blood.' Classical Greek had no such phrase as *αἶμα χεῖν* or *ἐκχεῖν* in the sense of 'to slay.' *ἀλρεῖν* is to *make a prey of*, meaning 'to slay,' or 'to take,' according to the context (*Tr.* 353 *Ἐθρυτὸν θ' ἔλοι | τὴν θ' ὑψίπυργον Οἰχαλιαν*). Cp. Eur. *Or.* 284 *εἰργασται δ' ἐμοὶ | μητρῶον αἶμα*, I have wrought the murder of a mother.

997 ἐξ ἐμοῦ, = 'on my part': ἢ Κόρινθος ἐξ ἐμοῦ μακρὰν ἀποκειτο = 'Corinth was inhabited by me at a great distance,' meaning, 'I took good care not to go near my old home at Corinth.' This implies as the corresponding active form, *ἐγὼ μακρὰν ἀπόκουν τὴν Κόρινθον*, I inhabited Corinth (only) at a great distance, *i.e.* shunned inhabiting it at all: where the paradoxical use of *ἀποκεῖν* has been suggested by contrast with *ἐνοικεῖν*. The phrase is one of those which, instead of saying that a thing is *not done*, ironically represent it as *done* under a condition which precludes it; as here the condition expressed by *ἀπό* pre-

- μακρὰν ἀποκείτ'· εὐτυχῶς μὲν, ἀλλ' ὄμως
τὰ τῶν τεκόντων ὄμμαθ' ἠδιστον βλέπειν.
- ΑΓ. ἢ γὰρ τὰδ' ὀκνῶν κείθεν ἦσθ' ἀπόπτολις; 1000
- ΟΙ. πατρός τε χρήζων μὴ φονεὺς εἶναι, γέρον.
- ΑΓ. τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἀναξ,
ἐπειπερ εὐνοὺς ἦλθον, ἐξελευσάμην;
- ΟΙ. καὶ μὴν χάριν γ' ἂν ἀξίαν λάβοις ἐμοῦ.
- ΑΓ. καὶ μὴν μάλιστα τοῦτ' ἀφικόμην, ὅπως 1605
σοῦ πρὸς δόμους ἐλθόντος εὖ πράξαιμι τι.
- ΟΙ. ἀλλ' οὐποτ' εἴμι τοῖς φυτεύσασιν γ' ὄμου.
- ΑΓ. ὦ παῖ, καλῶς εἰ δῆλος οὐκ εἰδῶς τί δρᾶς.
- ΟΙ. πῶς, ὦ γεραιέ; πρὸς θεῶν δίδασκέ με.

cludes the act described by *οικεῖν*. See below 1273 *ἐν σκότῳ... | ὀψοίαθ'*. Cp. *Ant.* 715 *ὑπτιοῖς κάτω | στρέψας τὸ λοιπὸν σέλημασιν ναυτίλλεται*, having upset his ship, he makes the rest of his voyage keel uppermost (*i.e.* his voyage comes to an abrupt end): *ib.* 310 *ἔν' εἰδότες τὸ κέρδος ἔσθεν οἰστέον | τὸ λοιπὸν ἀρπάσσετε*: where *εἰδότες* means 'taught by capital punishment': *At.* 100 *θανόντες ἤδη τὰμ' ἀφαιρέσθων δπλα*. We must not, then, render: (1) Corinth was inhabited (by others) at a great distance from me': where *ἐξ ἐμοῦ* would be very harsh for *ἀπ' ἐμοῦ*. When *ἐκ* denotes distance from, it refers to *things* or *places*. Nor (2) 'Corinth was exchanged by me for a distant home,' as if this were the pass. of *ἐγὼ ἀπώκουν ἐκ τῆς Κορίνθου*, 'migrated from': where both the use of the passive and the use of the imperf. tense would be incorrect.

998 *εὐτυχῶς*, because of his high fortune at Thebes.

999 *τῶν τεκόντων* = *τῶν γονέων*: *Eur. Hipp.* 1081 *τοὺς τεκόντας δσια δρᾶν*, and oft.: cp. *H. F.* 975 *βοᾷ δὲ μητήρ, ὦ τεκῶν [= ὦ πάτερ], τί δρᾶς;*

1000 *ἀπόπτολις*, exile, as *O. C.* 208.

1001 *πατρός τε*. So the mss., rightly. It is the fear of Oedipus regarding his *mother* by which the messenger's attention has been fixed. In explaining this, Oedipus has indeed mentioned the other fear as to his father: but in v. 1000, *ἢ γὰρ τὰδ' ὀκνῶν*, the messenger means: 'So this, then, was the fear about her which kept you away?'—alluding to his own question in 991. As the speaker's tone seems to make light of the cause, Oedipus answers, 'and that further dread about my father which I mentioned.' *πατρός γε* is unsuitable, since it would imply that this was his *sole* fear.

1002 *ἐγὼ οὐχί*: synzesis, as *Ph.* 551 *ἐγὼ εἴμι*, *O. C.* 998 *ἐγὼ οὐδέ*, and *El.* 1281: *Ant.* 458 *ἐγὼ οὐκ*.

1004, 1005 *καὶ μὴν*: see detached note A.

1005 *τοῦτ' ἀφικόμην*: see on 788.

1008 *καλῶς*, *pulchre, belle*, thoroughly,—a colloquialism, perh. meant here to be a trait of homely speech: cp. Alciphron *Ep.* 1. 36 *πειθήσω τὸ καλὸν* ('I shall be fine

- ΑΓ. εἰ τῶνδε φεύγεις οὐνεκ' εἰς οἴκους μολεῖν. 1010
 ΟΙ. ταρβῶ γε μὴ μοι Φοῖβος ἐξέλθῃ σαφῆς.
 ΑΓ. ἢ μὴ μίαισμα τῶν φυτευσάντων λάβης;
 ΟΙ. τοῦτ' αὐτό, πρέσβυ, τοῦτό μ' εἰσαεὶ φοβεῖ.
 ΑΓ. ἀρ' οἴσθα δῆτα πρὸς δίκης οὐδὲν τρέμων;
 ΟΙ. πῶς δ' οὐχί, παῖς γ' εἰ τῶνδε γεννητῶν ἔφυν; 1015
 ΑΓ. ὀθούνεκ' ἦν σοι Πόλυβος οὐδὲν ἐν γένει.
 ΟΙ. πῶς εἶπας; οὐ γὰρ Πόλυβος ἐξέφυσε με;
 ΑΓ. οὐ μᾶλλον οὐδὲν τοῦδε τάνδρος, ἀλλ' ἴσον.
 ΟΙ. καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;
 ΑΓ. ἀλλ' οὐ σ' ἐγείνατ' οὐτ' ἐκείνος οὐτ' ἐγώ. 1020
 ΟΙ. ἀλλ' ἀντὶ τοῦ δή παιδά μ' ὠνομάζετο;
 ΑΓ. δῶρόν ποτ', ἴσθι, τῶν ἐμῶν χειρῶν λαβών.
 ΟΙ. κἄθ' ὧδ' ἀπ' ἄλλης χειρὸς ἔστρεψεν μέγα;
 ΑΓ. ἢ γὰρ πρὶν αὐτὸν ἐξέπεισο' ἀπαιδία.
 ΟΙ. σὺ δ' ἐμπολήσας ἢ τυχῶν μ' αὐτῷ δίδως; 1025

and hungry'): Aelian *Ep.* 2 ἐπέκοψε τὸ σκέλος πάνυ χρηστῶς ('in good style').

1011 With Erfurd I think that **ταρβῶν** is right; not that **ταρβῶ** could not stand, but Greek idiom distinctly favours the participle. *Anf.* 403 KP. ἢ καὶ ξυνίτης καὶ λέγεις ὁρθῶς ἃ φῆς; ΦΥ. ταῦτην γ' ἰδὼν θάπτουσαν. *ib.* 517 AN...ἀδελφὸς ὄλετο. KP. πορθῶν γε τήνδε γῆν. Plat. *Symp.* 164 E εἶπον οὖν οἱ...ἤκοιμι.—καλῶς (*v. l.* καλῶς γ'), ἔφη, ποιῶν. Cp. 1130 ξυναλλάξας. **ἐξέλθῃ**: cp. 1182 ἐξήκοι σαφῆ, come true.

1013 τοῦτ' αὐτό,...τοῦτο: cp. *Tr.* 408 τοῦτ' αὐτ' ἐχρηζον, τοῦτό σου μαθεῖν.

1014 πρὸς δίκης, as justice would prompt, 'justly.' πρὸς prop.= 'from the quarter of,' then 'on the side of': Thuc. 3. 59 οὐ πρὸς τῆς ὑμετέρας δόξης...τάδε, not in the interest of your reputation: Plat. *Gorg.* 459 C εἰάν τι ἡμῶν πρὸς λόγου ἦ, 'if it is in the interest of our discussion.' *Rep.* 470 C οὐδὲν...

ἀπὸ τρόπου λέγεις* ὅρα δὴ καὶ εἰ τὸδε πρὸς τρόπου λέγω, 'correctly.' Theophrastus *Char.* 30 (=26 in my 1st ed. p. 156) πρὸς τρόπου πωλεῖν, to sell on reasonable terms.

1016 ἐν γένει: [Dem.] or. 47 § 70 οὐκ ἔστιν ἐν γένει σοι ἢ ἀνθρωπος, compared with § 72 ἐμοὶ δὲ οὔτε γένει προσήκεν.

1019 τῷ μηδενί, dat. of ὁ μηδεις, he who is as if he were not (in respect of consanguinity with me): *Anf.* 1325 τὸν οὐκ οὔτα μάλων ἢ μηδένα.

1023 ἀπ' ἄλλης χειρὸς *sc.* λαβών. **ἔστρεψεν**: 'did he learn to love me?': see on 11.

1025 ἐμπολήσας...ἢ τυχῶν: *i.e.* 'Did you buy me, or did you light upon me yourself in the neighbourhood of Corinth?' Oed. is not prepared for the Corinthian's reply that he had found the babe on *Cithaeron*. **ἐμπολήσας**: cp. the story of Eumaeus (*Od.* 15. 403—483) who, when a babe, was carried off by Phoenician merchants from the wealthy house of his

- ΑΓ. *εὐρών ναπαίαις ἐν Κιθαιρῶνος πτυχαῖς.*
 ΟΙ. *ώδοιπόρεις δὲ πρὸς τί τούσδε τοὺς τόπους;*
 ΑΓ. *ἐνταῦθ' ὀρείοις ποιμνίοις ἐπεστάτου.*
 ΟΙ. *ποιμὴν γὰρ ἤσθα κατὰ θητεία πλάνης;*
 ΑΓ. *σοῦ δ', ὦ τέκνον, σωτήρ γε τῷ τότ' ἐν χρόνῳ.* 1030
 ΟΙ. *τί δ' ἄλγος ἴσχοντ' † ἐν κακοῖς † με λαμβάνεις;*
 ΑΓ. *ποδῶν ἂν ἄρθρα μαρτυρήσειεν τὰ σά.*
 ΟΙ. *οἶμοι, τί τοῦτ' ἀρχαῖον ἐννέπεις κακόν;*
 ΑΓ. *λύω σ' ἔχοντα διατόρους ποδοῖν ἀκμάς.*
 ΟΙ. *δεινὸν γ' ὄνειδος σπαργάνων ἀνειλόμην.* 1035

father in the isle Syria, and sold to Laertes in Ithaca. *τυχῶν* is answered by *εὐρών* (1026) as in 973 *προβλεγον* by *πύδας*. Cp. 1039.

1026 The fitness of the phrase *ναπαίαις πτυχαῖς* becomes vivid to anyone who traverses Cithaeron by the road ascending from Eleusis and winding upwards to the pass of Dryosephalae, whence it descends into the plain of Thebes.

1028 *ἐπεστάτου*: cp. *Ai. 27 αὐτοῖς ποιμνίων ἐπιστάταις*.

1029 *ἐπὶ θητεία*, like *ἐπὶ μισθῷ* Her. 5. 65 etc. *θητεία*, labour for wages, opp. to *δουλεία*: Isocr. or. 14 § 48 *πολλοὺς μὲν...δουλεύοντας, ἄλλους δ' ἐπὶ θητείαν ἔντας*. *πλάνης*, roving in search of any employment that he can find (not merely changing summer for winter pastures, 1137). The word falls lightly from him who is so soon to be δ *πλανήτης* Οἰδίπους (*O. C.* 3).

1030 *σοῦ δ'*: 'But thy preserver': the *γε* belonging to *σωτήρ*, and δὲ opposing this thought to that of v. 1029. For δὲ *γε* cp. Aesch. *Ag.* 938 ΑΓ. *φήμη γε μέντοι δημόθρους μέγα σθένει*. ΚΔ. *ὁ δ' ἀφθόνητός γ' οὐκ ἐπίτληος πέλει*. 'True, but....' Most mss. give *σοῦ γε*, but the gentle reproof conveyed by δὲ *γε* is not unfitting in the old man's mouth: and a double *γε*,

though admissible, is awkward here.

1031 *τί δ' ἄλγος κ.τ.λ.* And in what sense wert thou my *σωτήρ*? The *ἐν κακοῖς* of most mss. is intolerably weak. From the *ἐν καιροῖς* of L and another good ms. (a most unlikely corruption of so familiar a word as *κακοῖς*), I conjecture *ἐγκυρῶν*, 'when you lighted on me': cp. 1026, 1039. Soph. has that verb in *El.* 863 *μητοῖς ὄλοκῶς ἐγκύρσαι* (meet with).

1035 *σπαργάνων*, 'from my swaddling clothes': i.e. 'from the earliest days of infancy.' The babe was exposed a few days after birth (717). *El.* 1139 *οὐτρε... πυρὸς | ἀνειλόμην... ἄθλιον βᾶρος*. Some understand, 'I was furnished with cruelly dishonouring tokens of my birth,' δεινῶς ἐπονείδιστα *σπάργανα*, alluding to a custom of tying round the necks of children, when they were exposed, little tokens or ornaments, which might afterwards serve as means of recognition (*crepundia, monumenta*): see esp. Plautus *Rudens* 4. 4. 111—126, *Epidicus* 5. 1. 34: and Rich *s. v. Crepundia*, where a wood-cut shows a statue of a child with a string of *crepundia* hung over the right shoulder. But we must surely take *σπαργάνων* with *ἀνειλόμην*.

- ΑΓ. ὥστ' ὠνομάσθης ἐκ τύχης ταύτης ὅς εἰ.
 ΟΙ. ὦ πρὸς θεῶν, πρὸς μητρός, ἢ πατρός; φράσον.
 ΑΓ. οὐκ οἶδ' ὁ δούς δὲ ταῦτ' ἐμοῦ λῶον φρονεῖ.
 ΟΙ. ἢ γὰρ παρ' ἄλλου μ' ἔλαβες οὐδ' αὐτὸς τυχῶν;
 ΑΓ. οὐκ, ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι. 1040
 ΟΙ. τίς οὗτος; ἢ κάτοισθα δηλώσαι λόγῳ;
 ΑΓ. τῶν Λαίου δήπου τις ὠνομάζετο.
 ΟΙ. ἢ τοῦ τυράννου τῆσδε γῆς πάλαι ποτέ;
 ΑΓ. μάλιστα· τούτου τάνδρὸς οὗτος ἦν βοτήρ.
 ΟΙ. ἢ κάστ' ἔτι ζῶν οὗτος, ὥστ' ἰδεῖν ἐμέ; 1045
 ΑΓ. ὑμεῖς γ' ἄριστ' εἰδείτ' ἂν οὐπιχώριοι.
 ΟΙ. ἔστιν τις ὑμῶν τῶν παρεστῶτων πέλας
 ὅστις κάτοιδε τὸν βοτήρ' ὃν ἐννέπει,
 εἴτ' οὖν ἐπ' ἀγρῶν εἴτε κἀνθάδ' εἰσιδῶν;
 σημήναθ', ὡς ὁ καιρὸς εὐρήσθαι τάδε. 1050
 ΧΟ. οἶμαι μὲν οὐδέν' ἄλλον ἢ τὸν ἐξ ἀγρῶν,

1036 ὥστε assents and continues: ' (yes, and so...)' *ὅς εἰ*, i.e. *Οἰδίπους*: see on 718.

1037 πρὸς μητρός, ἢ πατρός; sc. *δνειδος ἀνελόμην* (1035): 'was it at the hands of mother or father (rather than at those of strangers) that I received such a brand?' The agitated speaker follows the train of his own thoughts, scarcely heeding the interposed remark. He is not thinking so much of his parents' possible cruelty, as of a fresh clue to their identity. Not: 'was I so named by mother or father?' The *name*—even if it could be conceived as given before the exposure—is not the sting; and on the other hand it would be forced to take 'named' as meaning 'doomed to bear the name.'

1044 βοτήρ: cp. 837, 761.

1046 εἰδείτ' = εἰδείτε, only here, it seems: but cp. *εἶτε* = *εἶητε* *Od.* 21. 195 (doubtful in *Ani.* 215). *εἰδῶμεν* and *εἴμεν* occur in Plato as well as in verse. In *Dem. or.* 14 § 27 *καταβείτε* is not certain (*κατά-*

θεῖτε Baiter and Sauppe): in *or.* 18 § 324 he has *ἐνθελίητε*. Speaking generally, we may say that the contracted termination *-εἶεν* for *-εἶησαν* is common to poetry and prose; while the corresponding contractions, *-εἴμεν* for *-εἶημεν* and *-εἴτε* for *εἶητε*, are rare except in poetry.

1049 οὖν with the *first εἶτε*, as *El.* 199, 560: it stands with the second above, 90, 271, *Ph.* 345. *ἐπ' ἀγρῶν*: *Od.* 22. 47 *πολλὰ μὲν ἐν μεγάροις...πολλὰ δ' ἐπ' ἀγροῦ*: (cp. *O. C.* 184 *ἐπι ξένης*, *El.* 1136 *κάπι γῆς ἀλλης*): the usual Attic phrase was *ἐν ἀγρῷ* or *κατ' ἀγρούς*.

1050 εὐρήσθαι: the perf. = 'discovered once for all.' *Isocr. or.* 15 § 295 *τῶν δυναμένων λέγειν ἢ παιδεύειν ἢ πόλις ἡμῶν δοκεῖ γεγενησθαι διδάσκαλος*, to be the *established* teacher.

1051 Supply *ἐννέπει* (*αὐτόν*), not *ἐννέπει*. The form *οἶμαι*, though often parenthetical (as *Trach.* 536), is not less common with

- ὄν κάματευες πρόσθεν εἰσιδεῖν· ἀτὰρ
ἦδ' ἂν τὰδ' οὐχ' ἥκιστ' ἂν Ἰοκάστη λέγοι.
- ΟΙ. γυναι, νοεῖς ἐκείνου θυτιν' ἀρτίως
μολεῖν ἐφιέμεσθα; τόνδ' οὗτος λέγει; 1055
- ΙΟ. τί δ' οὐτιν' εἶπε; μηδὲν ἐντραπήης. τὰ δὲ
ῥηθέντα βούλου μηδὲ μεμνηῆσθαι μάτην.
- ΟΙ. οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ λαβὼν
σημεῖα τοιαῦτ' οὐ φανῶ τοῦμὸν γένος.
- ΙΟ. μὴ πρὸς θεῶν, εἶπερ τι τοῦ σαυτοῦ βίου 1060
κῆδει, ματεύσης τοῦθ'· ἄλλις νοσοῦσ' ἐγώ.
- ΟΙ. θάρσει· σὺ μὲν γὰρ οὐδ' εἰς τρίτης ἐγώ

infin. (Plat. *Gorg.* 474 A οἶον ἐγὼ οἶμαι δεῖν εἶναι), and Soph. often so has it, as *El.* 1446.

1053 ἂν...ἂν: see on 862.

1054 νοεῖς = 'you wot of,' the man—*i.e.* you understand to whom I refer. Cp. 859.

1056 τί δ' οὐτιν' εἶπε; Aesch. *P. V.* 765 θέροτρον ἢ βρότειον [γάμον γαμῆ]; εἰ ῥητόν, φράσον. ΠΡ. τί δ' οὐτιν'; *Ar. Av.* 997 σὺ δ' εἰ τίς ἀνδρῶν; Μ. ὅστις εἰμ' ἐγώ; Μέτων. Plat. *Euthyphr.* 2 B τίνα γραφήν σε γέγραπται; ΣΩ. ἦντινα; οὐκ ἀγεννή.

1057 μάτην, of course, with μεμνηῆσθαι, 'waste not a thought on what he said...twere idle.'

1058 Since οὐκ ἔστιν ὅπως, οὐκ ἂν γένοιτο ὅπως, mean 'there is, there could be found, no way in which,' τοῦθ' is abnormal; yet it is not incorrect: 'this thing could not be attained, namely, a mode in which,' etc. Cp. the mixed constr. in *Az.* 378 οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ' ᾧδ' ἔχειν (instead of ἐξει).

1060 Since the answer of 1042, Iocasta has known the worst. But she is still fain to spare Oedipus the misery of that knowledge. Meanwhile he thinks that she is afraid lest he should prove to be too humbly born. The tragic power here is masterly.

1061 ἄλλις (εἰμὶ) νοσοῦσ' ἐγώ ('my anguish is enough') instead of ἄλλις ἐστὶ τὸ νοσεῖν ἐμέ: cp. 1368: *Ai.* 76 ἔνδον ἀρκεῖτω μένων: *ib.* 635 κρείσσω γὰρ Ἄιδᾶ κεύθων: *Her.* 1. 37 ἀμείνω ἐστὶ ταῦτα οἴτω ποιούμενα: *Dem.* or. 4 § 34 σκκοὶ μένων, βελτίων: *Isae.* or. 2 § 7 ἱκανὸς γὰρ αὐτὸς ἐφη ἀτυχῶν εἶναι: *Athen.* 435 D χρῆ πίνων, Ἄντιπατρος γὰρ ἱκανὸς ἐστὶ νήφων.

1062 For the genitive τρίτης μητρός without ἐκ, cp. *El.* 341 οὐσαν πατρός, 366 καλοῦ | τῆς μητρός. τρίτης μητρός τρίδουλος, 'son of a servile mother,—aye, a slave by three descents'; lit., thrice a slave, sprung from the third (servile) mother: *i.e.* from a mother, herself a slave, whose mother and grandmother had also been slaves. No commentator, so far as I know, has quoted the passage which best illustrates this: Theopompus fr. 277 (ed. Müller 1. 325) Πυθουλίκην...ἢ Βακχίδος μὲν ἦν δούλη τῆς ἀλητρίδος, ἐκείνη δὲ Σιώνης τῆς Θράκης, ὥστε γίνεσθαι μὴ μόνον τρίδουλον ἀλλὰ καὶ τρίπορον αὐτήν. [*Dem.*] or. 58 § 17 εἰ γὰρ ὀφείλοντος αὐτῷ τοῦ πάππου πάλαι...διὰ τοῦτ' οἴησεται δεῖν ἀποφεύγειν ὅτι πονηρὸς ἐκ τριγωνίας ἐστίν..., 'if, his grandfather having formerly been a debtor,...he shall

- μητρὸς φανῶ τρίδουλος ἐκφανεῖ κακή.
 IO. ὅμως πιθοῦ μοι, λίσσομαι· μὴ δρᾶ τάδε.
 OI. οὐκ ἂν πιθόιμην μὴ οὐ τὰδ' ἐκμαθεῖν σαφῶς. 1065
 IO. καὶ μὴν φρονοῦσά γ' εὖ τὰ λῶστά σοι λέγω.
 OI. τὰ λῶστα τοῖνυν ταῦτά μ' ἀλγύνει πάλαι.
 IO. ὦ δύσποτμ', εἴθε μήποτε γνοιῆς ὅς εἰ.
 OI. ἄξει τις ἐλθὼν δεῦρο τὸν βοτήρά μοι;
 ταύτην δ' ἔατε πλουσίῳ χαίρειν γένει. 1070
 IO. ἰοῦ ἰοῦ, δύστηνε· τοῦτο γάρ σ' ἔχω
 μόνον προσειπεῖν, ἄλλο δ' οὐποθ' ὕστερον.
 [She rushes into the palace.]
 XO. τί ποτε βέβηκεν, Οἰδίπους, ὕπ' ἀγρίας
 ἄξασα λύπης ἢ γυνῆ; δέδοιχ' ὅπως
 μὴ 'κ τῆς σιωπῆς τῆσδ' ἀναρρήξει κακά. 1075
 OI. ὅποια χρῆζει ῥηγνύτω· τοῦμόν δ' ἐγώ,
 κεῖ σμικρὸν ἔστι, σπέρμ' ἰδεῖν βουλήσομαι.

fancy himself entitled to acquittal because he is a rascal of the third generation.' Eustathius *Od.* 1542. 50 quotes from Hippónax 'Ἀφῆω τοῦτον τὸν ἐπτάδουλον (Bergk fr. 75), i.e. 'seven times a slave.' For the force of *τρι-*, cp. also *τριγλας*, *τριπράτος* (thrice-sold,—of a slave), *τριπέδων* (a slave who has been thrice in fetters). Note how the reference to the *female* line of servile descent is contrived to heighten the contrast with the real situation.

1063 κακή = *δυσγενής*, like *δειλός*, opp. to *ἀγαθός*, *ἔσθλός*: *Od.* 4. 63 ἀλλ' ἀνδρῶν γένος ἔστ' εἰς διοτρεφῶν βασιλῆων | σκηπτούχων· ἐπεὶ οὐ κε κακοὶ τοιοῦσθε τέκονεν.

1067 τὰ λῶστα...ταῦτα: cp. *Ant.* 96 τὸ δευρὸν τοῦτο (i.e. of which you speak).

1072 Iocasta rushes from the scene—to appear no more. Cp. the sudden exit of Haemon (*Ant.* 766), of Eurydicé (*ib.* 1245), and of Deianeira (*Tr.* 813). In each of the two latter cases, the exit silently follows a speech by another

person, and the Chorus comments on the departing one's *silence*. Iocasta, like Haemon, has spoken passionate words *immediately* before going: and here *σιωπῆς* (1075) is more strictly 'reticence' than 'silence.'

1074 δέδοικα has here the construction proper to a verb of *taking thought* (or the like), as *προμηθεύομαι ὅπως μὴ γενήσεται*,—implying a desire to avert, if possible, the thing feared.

1075 The subject to *ἀναρρήξει* is κακά, not ἡ γυνή: for (1) ἡ γυνή ἀναρρήξει κακά would mean, 'the woman will burst forth into reproaches,' cp. *Ar. Eq.* 626 ὁ δ' ἄρ' ἔκδοι ἐλασιβροντ' ἀναρρηγνύς ἔτη; (2) the image is that of a storm bursting forth from a great stillness, and requires that the mysterious κακά should be the subject: cp. *Ai.* 775 ἐκρήξει μάχη: *Arist. Meteor.* 2. 8 ἐκρήξας...ἄνεμος.

1076 χρῆζει scornfully personifies the κακά.

1077 βουλήσομαι, 'I shall wish': i.e. my wish will remain unaltered

αὐτῆ δ' ἴσως, φρονεῖ γὰρ ὡς γυνὴ μέγα,
 τὴν δυσγένειαν τὴν ἐμὴν αἰσχύνεται.
 ἐγὼ δ' ἐμαντὸν παῖδα τῆς Τύχης νέμων
 τῆς εὐ διδούσης οὐκ ἀτιμασθήσομαι.
 τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς
 μὴνές με μικρὸν καὶ μέγαν διώρισαν.
 τοιοῦσδε δ' ἐκφύς οὐκ ἂν ἐξέλθοιμ' ἔτι

1080

until it has been satisfied. Cp. 1446 προστρέφομαι: *Ai.* 681 ὠφελεῖν βουλήσομαι, it shall henceforth be my aim: *O. C.* 1289 καὶ ταῦτ' ἀφ' ὑμῶν...βουλήσομαι|...κυρεῖν ἐμοί. That these futures are normal, and do not arise from any confusion of present wish with future act, may be seen clearly from Plat. *Phaedo* 91 A καὶ ἐγὼ μοι δοκῶ ἐν τῷ παρόντι τοσοῦτον μόνον ἐκείνων διοίσειν· οὐ γὰρ ὅπως τοῖς παροῦσιν ἃ ἐγὼ λέγω δόξει ἀληθῆ πρὸς ὑμῶν ἰσχυροῦσθαι: and *ib.* 191 c.

1078 ὡς γυνή, in a woman's way: though, as it is, her 'proud spirit' only reaches the point of being sensitive as to a lowly origin. Oedipus himself μέγα φρονεῖ in a higher sense. The sentiment implies such a position for women as existed in the ordinary life of the poet's age. ὡς is restrictive: cp. 1118: Thuc. 4. 84 ἦν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν. See on 763.

1081 Whatever may have been his human parentage, Oed. is the 'son of Fortune' (said in a very different tone from '*Fortunae filius*' in Hor. *Sat.* 2. 6. 49): Fortune brings forth the months with their varying events; these months, then, are his brothers, who ere now have known him depressed as well as exalted. He has faith in this Mother, and will not shrink from the path on which she seems to beckon him; he will not be false to his sonship. τῆς εὐ διδούσης, the beneficent: here absol., usu.

with dat., as σφῶν δ' εὐ διδοῖη Ζεὺς, *O. C.* 1435. Not gen. abs., 'while she prospers me,' since the poet. τῆς for αὐτῆς could stand only at the beginning of a sentence or clause, as 1082.

1082 συγγενεῖς, as being also sons of Τύχη: the word further expresses that their lapse is the measure of his life: cp. 963: ἀλλὰ ξυμφυτος αἰῶν (*Ag.* 107), years with which bodily strength keeps pace. Pind. *Nem.* 5. 40 πότμος συγγενῆς, the destiny born with one.

1083 διώρισαν: lit., 'have distinguished me as lowly or great': i.e. his life has had chapters of adversity alternating with chapters of prosperity; and the months have marked these off (cp. 723). The metaphor of the months as sympathetic brothers is partly merged in the view of them as divisions of time: see on 866, 1300.

1084 'Having sprung of such parentage (ἐκφύς, whereas φύς would be merely 'having been born such') I will never afterwards prove (ἐξέλθοιμ, *evadam*, cp. 1011) another man' (ἄλλος, i.e. false to my own nature). The text is sound. The license of ποτ' at the beginning of 1085 is to be explained on essentially the same principle as μέλας δ' |, etc. (29, cp. 785, 791) at the end of a verse; viz. that, where the movement of the thought is rapid, one verse can be treated as virtually

ποτ' ἄλλος, ὥστε μὴ ἴκμαθῆναι τούμῳ γένος. 1085

ΧΟ. στρ. εἴπερ ἐγὼ μάντις εἰμὶ κατὰ γνώμαν ἴδρις,
οὐ τὸν Ὀλυμπον ἀπέειπον,
ὦ Κιθαιρών, †οὐκ ἔση τὰν αὔριον† 1090

continuous with the next: hence, too, *Ai.* 986 οὐχ ὅσον τάχος | δῆτ' αὐτὸν ἄξει δαῖρο; *Ph.* 66 εἰ δ' ἐργάσει | μὴ ταῦτα. So here *Soph.* has allowed himself to retain *ἔτι* | *ποτέ* in their natural connection instead of writing *ἔτι* | ἄλλος *ποτ'*. The genuineness of *ποτ'* is confirmed by the numerous instances in which *Soph.* has combined it with *ἔτι*, as above, 892, below, 1412: *Ai.* 98, 687: *Tr.* 830, 922.

1086—1109 This short ode holds the place of the third *στάσιμον*. But it has the character of a 'dance-song' or *ὑπόρχημα*, a melody of livelier movement, expressing joyous excitement. The process of discovery now approaches its final phase. The substitution of a hyporcheme for a regular stasimon has here a two-fold dramatic convenience. It shortens the interval of suspense; and it prepares a more forcible contrast. A hyporcheme is substituted for a stasimon with precisely similar effect in the *Ajax*, where the short and joyous invocation of Pan immediately precedes the catastrophe (693—717).

Strophe (1086—1097). Our joyous songs will soon be celebrating Cithaeron as native to Oedipus.

Antistrophe (1098—1109). Is he a son of some god,—of Pan or Apollo, of Hermes or Dionysus?

1086 μάντις: as *El.* 472 εἰ μὴ ἴγ' ἀπαφῶρων μάντις ἔφην καὶ γνώμας | λειπομένα σοφᾶς: so *O. C.* 1080, *Ant.* 1160, *Ai.* 1419: cp. *μαντεύομαι* = 'to presage.'

1087 κατὰ with an accus. of

respect is somewhat rare (*Tr.* 102 κρατιστεύων κατ' ἄμμα: *id.* 379), except in such phrases as κατὰ πάντα, κατ' οὐδέν, κατὰ τοῦτο. Cp. *Metrical Analysis*.

1088 οὐ=οὐ μὰ: see on 660. ἀπέειπον = ἀπειρος: conversely *Soph.* used ἀπειρος in the commoner sense of ἀπέειπον, 'vast,' fr. 481 χιτῶν ἀπειρος ἐνδύθηριος κακῶν. περά-ω, to go through, *πέρα* (*περία*), a going through (*peritus*, *periculum*), are closely akin to *πέρα*, beyond, *πέρας*, *πείρα* a limit (*Curt. Etym.* §§ 356, 357): in poetical usage, then, their derivatives might easily pass into each other's meanings.

1090 τὰν ἐπιούσαν ἔση is my proposed correction of the reading of the mss. οὐκ ἔση τὰν αὔριον. To this the objections are:—(1) It does not suit the antistrophe, which, though verbally corrupt, seems metrically right. (2) If ἡ αὔριον πανσέληνος be granted to be a possible expression, it could mean only, 'the full-moon of to-morrow' (not merely the 'coming' or 'next' full-moon), and presupposes that the day on which the Chorus speaks is precisely the eve of a full-moon. For a full discussion of the passage see larger edition. *πανσέληνον* (*sc. ὥραν*): *Her.* 2. 47 ἐν τῇ αὐτῇ πανσέληνῃ. The meaning is: 'at the next full-moon we will hold a joyous παννυχίς, visiting the temples with χοροί (*Ant.* 153) in honour of the discovery that Oedipus is of Theban birth; and thou, Cithaeron, shalt be a theme of our song.'

πανσέληνον, μὴ οὐ σέ γε καὶ πατριώταν Οἰδίπουν
 5 καὶ τροφὸν καὶ ματέρ' αὔξειν,
 καὶ χορεύεσθαι πρὸς ἡμῶν, ὡς ἐπὶ ἦρα φέροντα
 τοῖς ἐμοῖς τυράννοις.
 ἰήιε Φοῖβε, σοὶ δὲ ταῦτ' ἀρέστ' εἶη.

ἀντ. τίς σε, τέκνον, τίς σ' ἔτικτε τῶν μακραιώνων
 ἄρα 1098

Πανὸς ὀρεσσιβάτα πα- 1100
 τρὸς πελασθεῖσ'; † ἡ σέ γέ τις θυγάτηρ

1091 *πατριώταν*, since Cithæron partly belongs to Boeotia. I read *Οἰδίπουν* instead of *Οἰδίπου*, as affording a better subject for *αὔξειν* than (1) *ἡμῶν* understood, which is impossibly harsh, or (2) *τῶν...πανσέληνον*: 'Thou shalt not fail to know that *Oedipus* honours thee both as native to him (*i.e.* as belonging to his Theban fatherland), and as his nurse and mother (see below); and that thou art celebrated in choral song by us (*πρὸς ἡμῶν*), seeing that thou art well-pleasing to *him*.' μὴ οὐ with *αὔξαν*, because *οὐκ ἀπέρων ἔση* = a verb of hindrance or denial with a negative: the experience shall not be refused to thee, *but that* he shall honour thee. *αὔξειν*, not merely by praises, but by the fact of his birth in the neighbourhood.

1092 *τροφὸν*, as having sheltered him when exposed: *τί μ' ἐδέχου;* 1391. *ματέρ'*, as the place from which his life rose anew, though it had been destined to be his *τάφος*, 1452.

1094 *χορεύεσθαι*, to be celebrated with choral song: *Ἀντ.* 1153 *πάννυχτοι | χορεύουσι τὸν ταμίαν Ἰακχον*.

1095 *ἐπὶ ἦρα φέροντα*: see Merry's note on *Od.* 3. 164 *αὐτίς ἐπ' Ἀρτεῖδῃ Ἀγαμέμνονι ἦρα φέροντες*. *ἦρα* was probably acc.

sing. from a nom. *ἦρ*, from *rt.* *ἀρ* (to fit), as = 'pleasant service.' After the phrase *ἦρα φέρειν* had arisen, *ἐπὶ* was joined adverbially with *φέρειν*, *ἐπὶ ἦρα φέρειν* being equivalent to *ἦρα ἐπιφέρειν*. *τοῖς ἐμοῖς τυρ.*, *i.e.* to *Oedipus*: for the plur., see on *θανάτων*, 497.

1096 *λήϊα*, esp. as the Healer: see on 154.

1097 *σοὶ δὲ*: *El.* 150 *Νύββα, σέ δ' ἔγωγε νέμω θεόν. ἀρέστ'*: *i.e.* consistent with those oracles which still await a *λύσις εὐαγής* (921).

1098 *ἔτικτε*: see on 870.

1099 *τῶν μακραιώνων*: the Nymphs, who, though not immortal, live beyond the human span.

1100 For *ὀρεσσιβάτα προσπελασθεῖσ'* of the mss. Lachmann conjectured *πατρὸς πελασθεῖσ'*, in order to supply the syllable deficient after *ὀρεσσιβάτα*. *πατρὸς*, written *προς*, would explain the whole corruption.

1101 The words of most mss., *ἡ σέ γέ τις θυγάτηρ*, probably represent the true metre: see on 1090. But we cannot accept them as meaning, 'Was a daughter of Apollo thy mother?', since the words *τῷ γὰρ πλάκες, κ.τ.λ.*, leave no doubt that the question intended is, 'Was *Apollo thy father*?' I believe that Sophocles wrote *ἡ*

Λοξίου†; τῷ γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι·
 5 εἶθ' ὁ Κυλλάνας ἀνάσσω, 1104
 εἶθ' ὁ Βακχεῖος θεὸς ναίων ἐπ' ἄκρων ὀρέων εὐ-
 ρημα δέξατ' ἔκ του
 Νυμφᾶν Ἑλικωνίδων, αἷς πλείστα συμπαίζει.

σέ γ' ἔφουσε πατήρ | Δοξίας; The corruption would have arisen thus:—(1) The *σε* of ἔφουσε dropped out, being mistaken for a repetition of the pronoun *σέ*. (2) Then ΓΕΦΤΙΑΤΗΡ (γεφυπατηρ) would most easily pass into ΓΕΘΤΓΑΤΗΡ (γεθυγατηρ), and *τις* (which is not found in our best ms., L) would be inserted for sense and metre, the change of Δοξίας to Δοξίου necessarily following. For σέ γε following σε cp. *Ph.* 1116 πότμος σε δαίμωνων τὰδ' | οὐδὲ σέ γε δόλος ἔσχεν.

1103 πλάκες ἀγρόνομοι, 'upland pastures,' = πλ. ἀγροῦ νεμομένων: so ἀγρον. αὐλαῖς, *Ant.* 785. Apollo as a pastoral god had the title of Νόμος, which was esp. connected with the legend of his serving as shepherd to Laomedon on Ida and to Admetus in Thessaly. Macrobius i. 17. 43 (Apollinis) *aedes ut ovium pastoris sunt apud Camirenses* [in Rhodes] ἐπιμηλίου, *apud Naxios ποιμνίου, itemque deus ἀρνοκόμης colitur, et apud Lesbios ναπαῖος* [cp. above, 1026], *et multa sunt cognomina per diversas civitates ad dei pastoris officium tendentia.*

1104 ὁ Κυλλάνας ἀνάσσω, Hermes: *Hom. Hymn.* 3. 1: *Verg. Aen.* 8. 138 *quem candida Maia | Cyllenes gelido conceptum vertice fudit.* The peak of Cyllene (now Ziria), about 7300 ft. high, in N. E. Arcadia, is visible from the Boeotian plain near Leuctra, where Cithaeron is on the south and Helicon to the west, with a glimpse of Parnassus behind it:

see my *Modern Greece*, p. 77.

1105 ὁ Βακχεῖος θεός, not 'the god Βάκχος,' but 'the god of the god Βάκχοι,' the god of Bacchic frenzy; *Hom. Hymn.* 19. 46 ὁ Βάκχεος Διώνυσος: *O. C.* 678 ὁ Βακχίωτας... Διώνυσος.

1107 εὐρημα expresses the sudden delight of the god when he receives the babe from the mother,—as Hermes receives his newborn son Pan from the Νύμφη εὐπλόκαμος, *Hom. Hymn.* 19. 40 τὸν δ' αἰψ' Ἑρμείης ἐριούσιος ἐς χεῖρα θῆκεν | δέξάμενος' χαιρὲν δὲ νόφ περιώσια δαίμων. The word commonly = a lucky 'find,' like ἔρμαιον, or a happy thought. In *Eur. Ion* 1349 it is not 'a sounding,' but the box containing σπάργανα found by Ion.

1110—1185 ἐπεισῶδιον τέταρτον. The herdsman of Laius is confronted with the messenger from Corinth. It is discovered that Oedipus is the son of Laius.

1110—1116 The οἰκέης who alone escaped from the slaughter of Laius and his following had at his own request been sent away from Thebes to do the work of a herdsman (761). Oedipus had summoned him in order to see whether he would speak of λησταί, or of a λησστής (842). But meanwhile a further question has arisen. Is he identical with that herdsman of Laius (1040) who had given up the infant Oedipus to the Corinthian shepherd? He is now seen approaching. With his coming, the two threads of discovery are brought together.

- ΟΙ. εἰ χρὴ τι κάμῃ μὴ συναλλάξαντά πω, 1110
 πρέσβεις, σταθμάσθαι, τὸν βοτῆρ' ὄραν δοκῶ,
 ὕπερ πάλαι ζητοῦμεν. ἔν τε γὰρ μακρῷ
 γῆρα ξυνάδει τῷδε τάνδρι σύμμετρος,
 ἄλλως τε τοὺς ἀγοντας ὥσπερ οἰκέτας
 ἔγνωκ' ἔμαντοῦ· τῇ δ' ἐπιστήμη σύ μου 1115
 προὔχοις τάχ' ἄν που, τὸν βοτῆρ' ἰδὼν πάρος.
- ΧΟ. ἔγνωκα γάρ, σάφ' ἴσθι· Λατοῦ γὰρ ἦν
 εἴπερ τις ἄλλος πιστὸς ὡς νομεὺς ἀνήρ.

[The aged herd now enters. He wears a coarse tunic (ἐξωμῆς), which leaves the right arm and breast exposed; and a rough sheepskin hangs over his shoulders. He approaches with evident unwillingness, supporting his steps with a staff.]

- ΟΙ. σὲ πρῶτ' ἐρωτῶ, τὸν Κορίνθιον ξένον,
 ἢ τόνδε φράσεις; ΑΓ. τοῦτον, ὕπερ εἰσορᾶς. 1120
- ΟΙ. οὗτος σύ, πρέσβυ, δεῦρό μοι φώνει βλέπων
 ὅσ' ἄν σ' ἐρωτῶ. Λατοῦ ποτ' ἦσθα σύ;

1110 κάμῃ, as well as you, who perhaps know better (1115). μὴ συναλλάξαντά πω, though I have never come into intercourse with him, have never met him: see on 34, and cp. 1130.

1112 ἐν... γῆρα: ἐν describes the condition in which he is, as *Ph.* 185 ἐν τ' ὀδύναϊς ὀμοῦ | λιμῷ τ' οἰκτρὸς: *Αἰ.* 1017 ἐν γῆρα βαρῦς.

1113 ξυνάδει with τῷδε τάνδρι: σύμμετρος merely strengthens and defines it: he agrees with this man in the tale of his years.

1114 ἄλλως τε, and moreover: cp. *Her.* 6. 105 ἀποπέμψουσι... Φειδιππίδην, Ἰθηναιὸν μὲν ἄνδρα ἄλλως δὲ ἡμεροδρόμον, an Athenian, and moreover a trained runner. *Soph.* has ἄλλως τε καὶ = 'especially,' *El.* 1324. 'I know them as servants' would be ἔγνωκα ὄντας οἰκέτας. The ὥσπερ can be explained only by an ellipse: ὥσπερ ἄν γνοίην οἰκέτας ἔμαντοῦ (cp. 923). Here it merely serves to mark his first impression as they come in sight: 'I know those

who bring him as (*methinks*) servants of mine own.'

1117 γάρ, in assent ('you are right, for,' etc.), 731: *Ph.* 756: *Ant.* 639, etc. Λατοῦ γὰρ ἦν... νομεὺς: a comma at ἦν is of course admissible (cp. 1122), but would not strictly represent the Greek construction here, in which the expression of the idea—Λατοῦ ἦν πιστὸς νομεὺς, εἴπερ τις ἄλλος—has been modified by the addition of the restrictive ὡς before νομεὺς. ὡς only means that the sense in which a νομεὺς can show πιστὸς is narrowly limited by the sphere of his work. See on 763: cp. 1078.

1119 τὸν Κορίνθ. ξένον with σὲ, instead of a vocative, gives a peremptory tone: *Ant.* 441 σὲ δὴ, σὲ τὴν νεύουσιν εἰς πέδον κᾶρα, | φῆς ἢ καταρνεῖ κ.τ.λ., where the equivalent of ἐρωτῶ here is understood. Cp. *Αἰ.* 71 οὗτος, σὲ τὸν τὰς κ.τ.λ. So in the nomin., *Xen. Cyr.* 4. 5. 22 σὺ δ', εἶπεν, ὁ τῶν Ἰσθμίων ἀρχων, ὑπόμενον.

ΘΕΡΑΠΩΝ.

- ἦ, δούλος οὐκ ὠνητός, ἀλλ' οἴκοι τραφεῖς.
 ΟΙ. ἔργον μεριμνῶν ποῖον ἢ βίον τίνα;
 ΘΕ. ποιμναις τὰ πλείστα τοῦ βίου συνειπόμην. 1125
 ΟΙ. χώροις μάλιστα πρὸς τίσι ξύναυλος ὦν;
 ΘΕ. ἦν μὲν Κιθαιρῶν, ἦν δὲ πρόσχωρος τόπος.
 ΟΙ. τὸν ἄνδρα τόνδ' οὖν οἶσθα τῆδέ που μαθῶν;
 ΘΕ. τί χρῆμα δρῶντα; ποῖον ἄνδρα καὶ λέγεις;
 ΟΙ. τόνδ' ὃς πάρεστιν ἢ ξυναλλάξας τί πω; 1130
 ΘΕ. οὐχ ὥστε γ' εἰπεῖν ἐν τάχει μνήμης ὕπο.

1123 ἦ, the old Attic form of the 1st pers., from *εἶ*: so the best mss. in Plat. *Phaed.* 61 B, etc. That Soph. used ἦ here and in the *Niobe* (fr. 406) is stated by the schol. on *Il.* 5. 533 and on *Od.* 8. 186. L has ἦν here and always, except in *O. C.* 973, 1366, where it gives ἦ. οἴκοι τραφεῖς, and so more in the confidence of the master. Such *vernae* were called *οἰκογενεῖς*, *οἰκοτραφεῖς*, *ἐνδογενεῖς*, or *οἰκότριβες*.

1124 μεριμνῶν: in classical Greek μεριμνᾶν is usu. 'to give one's thought to a question' (as of philosophy, Xen. *Mem.* 4. 7. 6 τὸν ταῦτα μεριμνῶντα): here merely = 'to be occupied with': cp. *Cyr.* 8. 7. 12 τὸ πολλὰ μεριμνᾶν, and so in the *N. T.*, 1 Cor. 7. 33 μεριμνᾶ τὰ τοῦ κόσμου.

1128 ξύναυλος, prop. 'dwelling with' (μανία ξύναυλος *Ai.* 611): here, after πρὸς, merely: 'having thy haunts': an instance of that redundant government which Soph. often admits: below 1205 ἐν πόντοις | ξύνοικος: *Ai.* 464 γυμνὸν...τῶν ἀριστέων ἄτερ: *Ph.* 31 κενὴν οἰκῆσιν ἀνθρώπων δίχα: *Ant.* 919 ἔρημος πρὸς φίλων: 445 ἐξω βαρεῖας αἰτίας ἐλεύθερον.

1127 ἦν μὲν, as if replying to χῶροι τίνας ἦσαν πρὸς οἷς ξύν. ἦσθα;

1128 οἶσθα with μαθῶν, are you aware of having observed this man here? Cp. 1142 οἶσθα...δοῦς; 'do you *ἔπω* this man, through having observed him?' *εἰδέναι*, implying intuitive apprehension, is not said of merely recognising persons (*οἶδέ σε* would mean, 'he knows thy nature,' Plat. *Crito* 44 B); so *scire*, *wissen*, *savoir*, Ital. *sapere*: *γινώσκω*, implying a process of examination, applies to all mediate knowledge, through the senses, of external objects: so *noscere*, *kennen*, *connaître*, Ital. *conoscere*.

1129 καὶ λέγεις: see on 772.

1130 The constr. is οἶσθα μαθῶν...ἢ ξυναλλάξας; Oed. takes no more notice of the herdsman's nervous interruption than is necessary for the purpose of sternly keeping him to the point. Cp. verse 1037, which continues after an interruption the construction of verse 1035.

1131 οὐχ ὥστε γ' εἰπῶν: cp. 361. μνήμης ὕπο, at the prompting of memory,—ὕπό having a like force as in compound verbs meaning to 'suggest,' etc.: Plut. *Mor.* 813 Ε λογισμοὺς οὗς ὁ Περικλῆς αὐτὸν ὑπεμνησκεν, recalled to his mind: so ὑποβολεύς (ib.), 'a prompter.'

ΑΓ. κούδέν γε θαῦμα, δέσποτ'. ἀλλ' ἐγὼ σαφῶς
 ἀγνωτ' ἀναμνήσω νιν. εὐ γὰρ οἶδ' ὅτι
 κάτοιδεν ἦμος τὸν Κιβαιρώνος τόπον
 ὃ μὲν διπλοῖσι ποιμνίοις, ἐγὼ δ' ἐνὶ
 ἐπλησίαζον τῷδε τάνδρῃ τρεῖς ὄλους
 ἐξ ἦρος εἰς ἀρκτοῦρον ἐκμήνους χρόνους·
 χειμῶνα δ' ἤδη τὰμά τ' εἰς ἔπαυλ' ἐγὼ

1135

1133 ἀγνωτ' = οὐ γινώσκοντα, not recognising me: see on 677.

1134 Soph. has the epic ἦμος in two other places of dialogue, *Tr.* 531 (answered by τῆμος) and 155; also once in lyrics *Ai.* 935; Eur. once in lyrics (*Hec.* 915); Aesch. and Comedy, never. τὸν Κιβαιρώνος τόπον. The sentence begins as if it were meant to proceed thus: τὸν Κ. τόπον ὃ μὲν διπλοῖσι ποιμνίοις ἐπέμετο, ἐγὼ δ' ἐνὶ (ἐνεμόμην), πλησίαζων αὐτῷ; but, the verb ἐπέμετο having been postponed, the participle πλησίαζων is irregularly combined with the notion of ἐνεμόμην, and turned into a finite verb, ἐπλησίαζον,—thus leaving τὸν Κ. τόπον without any proper government. Cp. *El.* 709, where the change of πῆλαντες into ἐπῆλαν delays (though without superseding, as here) the government of αὐτοῖς. For the irregular but very common change of participle into finite verb cp. *El.* 190: *Ant.* 810: *Tr.* 676: Thuc. 4. 100 προσέβαλον τῷ τειχίσματι, ἀλλῃ τε τρόπῳ περσάσαντες καὶ μηχανῆν προσήγαγον.

1137 ἐξ ἦρος εἰς ἀρκτοῦρον: from March to September. In March the herd of Polybus drove his flock up to Cithaeron from Corinth, and met the herd of Laïus, who had brought up his flock from the plain of Thebes. For six months they used to consort in the upland glens of Cithaeron; then, in September, when Arcturus began to be visible a

little before dawn, they parted, taking their flocks for the winter into homesteads near Corinth and Thebes. ἀρκτοῦρον, (the star α of the constellation Boötes,) first so called in Hes. *Op.* 566 where (610) his appearance as a morning star is the signal for the vintage. Hippocrates, *Epidem.* 1. 2. 4 has περὶ ἀρκτοῦρον as = 'a little before the autumnal equinox'; and Thuc. 2. 78 uses περὶ ἀρκτοῦρου ἐπιτολίᾳς to denote the same season. See Appendix, Note 15, in larger edition. ἐκμήνους. Plato (*Legg.* 916 B) ἐπὶ τὸς ἐκμήνου, sc. χρόνου. Aristotle also has this form. Cp. ἐκπλεθρος (Eur.), ἐκπους, ἐκπλευρος. The form ἐξμέδιμον in *Ar. Pax* 631 is an Atticism: cp. ἐξπουν Plat. Comicus fr. 36. Besides ἐκμηνος, Aristotle uses the form ἐξάμηνος, as he has also ἐξάπους. The Attic dialect similarly preferred πεντέπους to πεντάπους, ὀκτώπους to ὀκτάπους, but always said πενταπλοῦς, ἑξαπλοῦς, ὀκταπλοῦς.

1138 The fact that L has χειμῶνα without notice of a variant, while some other mss. notice it as a variant on their χειμῶνι, is in favour of the accus., the harder reading. It may be rendered, 'for the winter,' since it involves the notion of the time *during* which the flock was to remain in the ἔπαυλα. It is, however, one of those temporal accusatives which are almost adverbial, the idea of *duration* being merged in that of

ἤλαυνον οὗτός τ' εἰς τὰ Λαῶν σταθμά.

λέγω τι τούτων, ἢ οὐ λέγω πεπραγμένον;

1140

ΘΕ. λέγεις ἀληθῆ, καίπερ ἐκ μακροῦ χρόνου.

ΑΓ. φέρ' εἶπέ νῦν, τότ' οἶσθα παιδά μοι τινα
δούς, ὡς ἐμαυτῷ θρέμμα θρεψαίμην ἐγώ;

ΘΕ. τί δ' ἔστι; πρὸς τί τοῦτο τοῦπος ἱστορεῖς;

ΑΓ. ὄδ' ἔστιν, ὃ τᾶν, κείνος ὃς τότ' ἦν νέος.

1145

ΘΕ. οὐκ εἰς δλεθρον; οὐ σιωπήσας ἔσει;

ΟΙ. ἄ, μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ
δεῖται κολαστοῦ μᾶλλον ἢ τὰ τοῦδ' ἔπη.

season, so that they can even be used concurrently with a temporal genitive: Her. 3. 117 τὸν μὲν γὰρ χειμῶνα ὑεῖ σφι ὁ θεός... τοῦ δὲ θέρεος σπειρωτες... χρηῖσκοντο τῷ ὕδατι. 2. 95 τῆς μὲν ἡμέρης ἰχθύς ἀγρεύει, τὴν δὲ νύκτα τάδε αὐτῷ χρᾶται. 2. 2 τὴν ὥρην ἐπαγινέειν σφι αἰγας, 'at the due season.' Hes. *Op.* 174 οὐδέ ποτ' ἤμαρ | παύσονται... οὐδέ τι νύκτωρ. The tendency to such a use of the accus. may have been an old trait of the popular language (cp. ἄωριαν ἤκοντες *Ag. Ach.* 23: καιρὸν ἐφήκεις *Soph. Ai.* 34: ἔθνον, ὥραν οὐδενὸς κοινὴν θεῶν *Aesch. Eum.* 109). Modern Greek regularly uses the accus. for the old temporal dat.: e.g. τὴν τρίτην ἡμέραν for τῇ τρίτῃ ἡμέρᾳ. Classical prose would here use the genit.: Thuc. 1. 30 χειμῶνος ἤδη ἀνεχώρησαν. The division of the year implied is into ἔαρ, θέρος (including δπώρα), and χειμῶν (including φθινόπωρον).

1140 πεπραγμένον, predicate: = πέπρακται τι τούτων ἄ λέγω;

1141 ἐκ, properly 'at the interval of'; cp. Xen. *An.* 1. 10. 11 ἐκ πλέους ἢ τὸ πρόσθεν ἐφευγον, at a greater distance: so ἐκ τόξου ῥύματος, at the interval of a bow-shot, *ib.* 3. 3. 15.

1144 · τί δ' ἔστι; = 'what is the

matter?' 'what do you mean?' *Tr.* 339, *El.* 921, etc. πρὸς τί can not be connected as a relative clause with τί δ' ἔστι, since τίς in classical Greek can replace *δστις* only where there is an indirect question; e.g. εἶπέ τί σοι φίλον. Cp. *El.* 316. Hellenistic Greek did not always observe this rule: Mark xiv. 36 οὐ τί ἐγὼ θέλω, ἀλλὰ τί σὺ.

1145 ὃ τᾶν, triumphantly, 'my good friend.' It is not meant to be a trait of *rustic* speech: in *Ph.* 1387 Neoptolemus uses it to Philoctetes; in *Eur. Her.* 321 Iolaus to Demophon, and *ib.* 688 the θεράπων to Iolaus; in *Bacch.* 802 Dionysus to Pentheus.

1146 οὐκ εἰς δλεθρον; see on 430. οὐ σιωπήσας ἔσει; = a fut. perfect, — at *once*, or *once for all*; *Dem. or.* 5 § 50 τὰ δέοντα ἐσόμθα ἐγνώκότες καὶ λόγων ματαίων ἀπ-ηλλαγμένοι. So *An.* 1067 ἀντι-δοῦς ἔσει, *O. C.* 816 λυπηθεὶς ἔσει. The situation shows that this is not an 'aside.' The θεράπων, while really terrified, could affect to resent the assertion that his master had been a foundling.

1147 κόλαζε: of *words*, *Ai.* 1107 τὰ σέμν' ἔπη | κόλαζ' ἐκεί-νους. But a threatening gesture may, of course, have accompanied v. 1146.

- ΘΕ. τί δ', ὦ φέριστε δεσποτῶν, ἀμαρτάνω;
 ΟΙ. οὐκ ἐννέπων τὸν παῖδ' ὃν οὗτος ἰστορεῖ. 1150
 ΘΕ. λέγει γὰρ εἰδὼς οὐδέν, ἀλλ' ἄλλως πονεῖ.
 ΟΙ. σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς, κλαίων δ' ἐρεῖς.
 ΘΕ. μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.
 ΟΙ. οὐχ ὡς τάχος τις τοῦδ' ἀποστρέφει χέρας;
 ΘΕ. δύστηνος, ἀντὶ τοῦ; τί προσχρήξω μαθεῖν; 1155
 ΟΙ. τὸν παῖδ' ἔδωκας τῶδ' ὃν οὗτος ἰστορεῖ;
 ΘΕ. ἔδωκ'· ὀλέσθαι δ' ὠφελον τῆδ' ἡμέρα.
 ΟΙ. ἀλλ' εἰς τόδ' ἤξεις μὴ λέγων γε τοῦνδικον.
 ΘΕ. πολλῶ γε μᾶλλον, ἦν φράσω, διόλλυμαι.
 ΟΙ. ἀνὴρ ὄδ', ὡς ἔοικεν, ἐς τριβὰς ἐλά. 1160
 ΘΕ. οὐ δῆτ' ἔγωγ', ἀλλ' εἶπον ὡς δόλῃν πάλαι.
 ΟΙ. πόθεν λαβῶν; οἰκείον, ἢ ἕξ ἄλλου πῶτος;
 ΘΕ. ἐμὸν μὲν οὐκ ἔγωγ', ἐδεξάμην δέ του.
 ΟΙ. τίνος πολιτῶν τῶνδε κακ ποίας στέγης;
 ΘΕ. μὴ πρὸς θεῶν, μὴ, δέσποθ', ἰστόρει πλέον. 1165
 ΟΙ. ὄλωλας, εἴ σε ταῦτ' ἐρήσομαι πάλιν.
 ΘΕ. τῶν Λαῖου τοῖνον τις ἦν γεννημάτων.

1149 ὦ φέριστι: in tragedy only here and Aesch. *Th.* 39 ('Ἐτεόκλεες, φέριστε Καδμείων ἀναξ'): ironical in Plat. *Phaedr.* 238 D.

1151 ἄλλως πονεῖ: the theory which he labours to establish is a mere delusion.

1152 πρὸς χάριν: 'with a good grace,' so as to oblige: Dem. or. 8 § 1 μήτε πρὸς ἔχθραν ποιέσθαι λόγον μηδένα μήτε πρὸς χάριν: *Rh.* 594 πρὸς ἰσχύος κράτος, by main force. κλαίων: see on 401.

1154 Cp. *Ai.* 72 τὸν τὰς ἀχμαλωτίδας χέρας | δεσμοῖς ἀπενθύνοντα (preparatory to flogging): *Od.* 22. 189 σὺν δὲ πόδας χεῖρας τε δέον θυμαλγεί δεσμῶ | εὐ μάλ' ἀποστρέψαντε (of Melanthius the goat-herd): then κλον' ἀν' ὑψηλὴν ἔρυσαν πέλασάν τε δοκοῖσιν: and so left him hanging.

1155 δύστηνος points to the coming disclosure: cp. 1071.

1158 εἰς τόδ' = εἰς τὸ ὀλέσθαι: *Ai.* 1365 αὐτὸς ἐνθάδ' ἔξομαι, i.e. εἰς τὸ θάπτεσθαι. τοῦνδικον, 'the honest truth.'

1160 ἐς τριβὰς ἐλά, will push (the matter) to delays (*Ani.* 577 μὴ τριβὰς ἐτι),—is bent on protracting his delay: ἐλαύνειν as in Her. 2. 124 ἐς πᾶσαν κακότητα ἐλάσαι, they said that he went all lengths in wickedness: Tyrtæus 11. 10 ἀμφοτέρων δ' εἰς κόρον ἤλασσε, ye had taken your fill of both. For the fut., expressing resolve, cp. *Ar. Av.* 759 αἶρε πλήκτρον, εἰ μαχεῖ.

1161 Remark πάλαι referring to 1157: so *dudum* can refer to a recent moment.

1167 The words could mean either: (1) 'he was one of the children of Laïus'; or (2) 'he was one of the children of the household of Laïus,' τῶν Λαῖου being

- ΟΙ. ἢ δοῦλος, ἢ κείνου τις ἐγγενῆς γεγώς;
 ΘΕ. οἶμοι, πρὸς αὐτῷ γ' εἰμι τῷ δεινῷ λέγειν.
 ΟΙ. κάγωγ' ἀκούειν' ἀλλ' ὅμως ἀκουστέον. 1170
 ΘΕ. κείνου γέ τοι δὴ παῖς ἐκλήζεθ'. ἢ δ' ἔσω
 κάλλιστ' ἂν εἴποι σὴ γυνὴ τὰδ' ὡς ἔχει.
 ΟΙ. ἢ γὰρ δίδωσιν ἤδε σοι; ΘΕ. μάλιστ', ἀναξ.
 ΟΙ. ὡς πρὸς τί χρείας; ΘΕ. ὡς ἀναλώσαιμί νιν.
 ΟΙ. τεκοῦσα τλήμων; ΘΕ. θεσφάτων γ' ὄκνω κακῶν. 1175
 ΟΙ. ποίων; ΘΕ. κτενεῖν νιν τοὺς τεκόντας ἦν λόγος.
 ΟΙ. πῶς δῆτ' ἀφήκας τῷ γέροντι τῶδε σύ;
 ΘΕ. κατοικτίσας, ὡ δέσποθ', ὡς ἄλλην χθόνα
 δοκῶν ἀποίσειν, αὐτὸς ἔνθεν ἦν· ὁ δὲ
 κάκ' ἐς μέγιστ' ἔσωσεν. εἰ γὰρ οὗτος εἰ 1180
 ὄν φησιν οὗτος, ἴσθι δύσποτμος γεγώς.
 ΟΙ. ἰοῦ ἰοῦ· τὰ πάντ' ἂν ἐξήκοι σαφῆ.
 ὦ φῶς, τελευταῖόν σε προσβλέψαιμι νῦν,
 ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, ξὺν οἷς τ'

gen. of οἱ Λαῶν. The ambiguity is brought out by 1168. See on 814.

1168 κείνου τις ἐγγενῆς γεγώς, some one belonging by birth to his race, the genit. depending on the notion of γένος in the adj., like δωμάτων ὑπόστεγοι, *El.* 1386.

1169 I am close on the horror, —close on uttering it: (ὥστε) λέγειν being added to explain the particular sense in which *he* is πρὸς τῷ δεινῷ, as ἀκούειν defines that in which Oedipus is so. Cp. *El.* 542 τῶν ἐμῶν... ἡμερῶν τέκνων... ἔσχε δαίσασθαι: Plat. *Crito* 52 B οὐδ' ἐπιθυμία σε ἄλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναί.

1174 ὡς = 'in her intention': see on 848. πρὸς τί χρείας nearly = πρὸς ποίαν χρεῖαν, with a view to what kind of need or desire, i.e. with what aim: cp. 1443; *Ant.* 1229 ἐν τῷ (= τίνι) ξυμφορᾶς, in what manner of plight.

1176 τοὺς τεκόντας, not, as usually, 'his parents' (999), but

'his father': the plural as τυράννοις, 1095.

1178 f. 'I gave up the child through pity,' ὡς δοκῶν, 'as thinking' etc.: i.e. as one might fitly give it up, who so thought. This virtually elliptic use of ὡς is distinct from that at 848, which would here be represented by ὡς ἀποίσειν. ἄλλην χθόνα ἀποίσειν (αὐτόν): cp. *O. C.* 1769 Θήβας δ' ἡμᾶς | τὰς ὠγυγίους πέμψον.

1180 κάκ': a disyllabic subst. or adj. with short penult. is rarely elided unless, as here, it is (a) *first* in the verse, and also (b) *emphatic*: so *O. C.* 48, 796.

1182 'Oh, oh! All come to pass,—all true!' ἄν ἐξήκοι, *must have* come true (cp. 1011), the opt. as Plat. *Gorg.* 502 D οὐκοῦν ἢ ρητορικῆ δημογορία ἄν εἴη: Her. I. 2 εἴησαν δ' ἂν οὔτοι Κρήτες.

1184 f. 'I who have been accursed in birth, accursed in wedlock, accursed in the shedding of blood!' ἀφ' ὧν οὐ χρῆν (φῦναι),

οὐ χρῆν ὀμιλῶν, οὐς τέ μ' οὐκ ἔδει κτανῶν. 1185

[He rushes into the palace.]

ΧΟ. στρ. α'. ἰὼ γεναὶ βροτῶν,
ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.

τίς γάρ, τίς ἀνὴρ πλέου

τᾶς εὐδαιμονίας φέρει

1190

ἢ τσοῦτον ὅσον δοκεῖν

καὶ δόξαντ' ἀποκλῖναι;

τὸν σὸν τοι παράδειγμ' ἔχων,

τὸν σὸν δαίμονα, τὸν σὸν, ὃ τλᾶμον Οἰδιπόδα,

βροτῶν

1195

since he was foredoomed to the acts which the two following clauses express.

1186—1222 στάσιμον τέταρτον.

1st *strophe* (1186—1195). How vain is mortal life! 'Tis well seen in Oedipus:

1st *antistrophe* (1196—1203): who saved Thebes, and became its king:

2nd *strophe* (1204—1212): but now what misery is like to his?

2nd *antistrophe* (1213—1222). Time hath found thee out and hath judged. Would that I had never known thee! Thou wast our deliverer once; and now by thy ruin we are undone.

1187 ὡς with ἐναριθμῶ: τὸ μηδὲν adverbially with ζώσας: i.e. how absolutely do I count you as living a life which is no life. ζώσας should not be taken as = 'while you live,' or 'though you live.' We find οὐδὲν εἰμι, 'I am no more,' and also, with the art., τὸ μηδὲν εἰμι, 'I am as if I were not': Tr. 1107 κἂν τὸ μηδὲν ὦ: Ai. 1275 τὸ μηδὲν ὄντας. Here ζώσας is a more forcible substitute for ὄντας, bringing out the contrast between the semblance of vigour and the real feebleness. ἴσα καὶ=ἴσα (or ἴσαν) ὥσπερ, a phrase used by Thuc. 3. 14 (ἴσα καὶ ἰκέται ἐσμέν),

and Eur. *El.* 994 (σεβίζω δ' ἴσα καὶ μάκαρας). ἐναριθμῶ only here, and (midd.) in Eur. *Or.* 623 εἰ τοῦμόν ἔχθος ἐναριθμεί κηδός τ' ἐμόν = ἐν ἀριθμῷ ποιεῖ, if you make of account.

1190 φέροι=φέρεται, cp. 590.

1191 ἴ.: 'than just the seeming, and, after the semblance, a falling away.' δοκεῖν 'to seem,' sc. εὐδαιμονεῖν: not absol., 'to have reputation,' a sense which οἱ δοκοῦντες, τὰ δοκοῦντα can sometimes bear in *direct antithesis* to οἱ ἀδοξοῦντες or the like (Eur. *Hec.* 291 etc.). Cp. Eur. *Her.* 865 τὸν εὐτυχεῖν δοκοῦντα μὴ ζηλοῦν πρὶν ἂν | θανόντ' ἴδη τις: Ai. 125 ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν | εἰδῶλ' ὄσοιπερ ζῶμεν ἢ κόυφην σκιάν.

1192 ἀποκλῖναι, a metaphor from the heavenly bodies; cp. ἀποκλινομένης τῆς ἡμέρης (Her. 3. 104): Dem. or. 1 § 13 οὐκ ἐπὶ τὸ ραθυμείν ἀπέκλινεν. Xen. *Mem.* 3. 5. 13 ἢ πόλις...ἐπὶ τὸ χεῖρον ἐκλιεν.

1195 οὐδὲν βροτῶν, nothing (i.e. no being) among men, a stronger phrase than οὐδένα (MSS. and some edd.): Nauck compares fr. 652 "Ἄρης γὰρ οὐδὲν τῶν κακῶν λωτίζεται, 'no dastard life': Hom. *Hymn.* 4. 34 οὐπερ τι πεφυγμένον ἐστ' Ἀφροδίτην | οὔτε θεῶν μακάρων.

οὐδὲν μακαρίζω·

ἀντ. α'. ὅστις καθ' ὑπερβολὰν
 τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαίμονος ὄλβου,
 ὦ Ζεῦ, κατὰ μὲν φθίσις
 τὰν γαμφώνυχα παρθένου
 ὅ χρησμοφδόν, θανάτων δ' ἐμᾶ 1200
 χῶρα πύργος ἀνέστα·
 ἐξ οὗ καὶ βασιλεὺς καλεῖ
 ἐμὸς καὶ τὰ μέγιστ' ἐτιμάθης, ταῖς μεγάλαισιν ἐν
 Θήβαισιν ἀνάσσων.

στρ. β'. τανῦν δ' ἀκούειν τίς ἀθλιώτερος; 1204

οὔτε θνητῶν ἀνθρώπων. The οὐ-
 δένα of the MSS. involves the reso-
 lution of a long syllable (the second
 of οὐδὲν) which has an ictus; this
 is inadmissible, as the ear will
 show any one who considers the
 antistrophic verse, 1203, Θήβαισιν
 ἀνάσσων.

1197 καθ' ὑπερβολὰν τοξεύσας,
 'sped his shaft with peerless skill,
 having hit the answer to the riddle
 of the Sphinx, when Teiresias and
 all others had failed: cp. 398:
 Aesch. *Ag.* 628 ἔκυρσας ὥστε τοξό-
 της ἄκρος σκοποῦ. ἐκράτησε. At
 1193 the Chorus addressed Oedi-
 pus: at 1197 (ὅστις κ.τ.λ.) they
 turn to invoke *Zeus* as the witness
 of his achievements; and so in
 1200 L, which here has the cor-
 rupt ἐκράτησας, rightly gives ἀνέ-
 στα. Then at 1201 (ἐξ οὗ κ.τ.λ.)
 they resume the direct address to
 Oedipus, which is thenceforth
 maintained to the end of the ode.
 To read ἐκράτησας and ἀνέστα
 would be to efface a fine trait,
 marking the passion of grief which
 turns from earth to heaven, and
 then again to earth. τοῦ πάντ'
 εὐδαίμονος: for the adverbial
 πάντα see on 475; also 823, 1425.

1198 φθίσις, because the Sphinx,

when her riddle was solved, threw
 herself from a rock (Apollod. 3.
 5): cp. 397 ἔπανσά νιν.

1199 τὰν γαμφώνυχα κ.τ.λ.
 The place of the second adj. may
 be explained by viewing παρθένου-
 χρησμοφδόν as a composite idea:
 cp. *Ph.* 393 τὸν μέγαν Πάκτωλον-
 εὐχρυσον: *O. C.* 1234 τό τε κατὰ-
 μεμπτον... | γήρας-ἀφίλον. So
 Pind. *Pyth.* 1. 95, 5. 99 etc.
 (Fennell, 1. xxxvi.). This is not
 like τὸ σὸν στόμα... εἰλεῖνόν in 672,
 where see note. παρθένου: see on
 κόρα, 508.

1200 θανάτων πύργος: see on
 218.

1204 ἀκούειν, to hear of, defining
 ἀθλιώτερος: Eur. *Hipp.* 1202 φρι-
 κώδη κλύειν. Whose woes are
 more impressive to others, or
 more cruel for himself? Cp. *O. C.*
 306 πολὺ...τὸ σὸν | ὄνομα δὴ κει
 πάντας. The constr. is τίς ἀθλιώ-
 τερος ἀκούειν, τίς (ἀθλιώτερος) ξέ-
 νοικος ἐν ἀπαις κ.τ.λ., who is
 more wretched to hear of (whose
 story is more tragic), who is more
 wretched as dwelling amid woes
 (whose present miseries are sharp-
 er)? It is not possible to supply
 μάλλον with ξένουικος from ἀθλιώ-
 τερος.

τίς ἄταις ἀγρίαις, τίς ἐν πόνοις
 ξύνοικος ἀλλαγᾶ βίου;
 ἰὼ κλεινὸν Οἰδίπου κάρα,

5 ὦ μέγας λιμῆν

1208

αὐτὸς ἤρκεσεν
 παιδί καὶ πατρὶ θαλαμηπίλῳ πεσεῖν,
 πῶς ποτε πῶς ποθ' αἰ πατρῶαί σ' ἄλοκες φέρειν,
 τάλας,
 σὺγ' ἐδυνάθησαν ἐς τοσόνδε;

ἀντ. β. ἐφευρέ σ' ἄκουθ' ὁ πάνθ' ὄρων χρόνος'

1213

δικάζει τὸν ἀγαμον γάμον παλαί
 τεκνοῦντα καὶ τεκνούμενον.

1215

ἰὼ Λατίειον <ὦ> τέκνον,

5 εἶθε σ' εἶθε σε

μήποσι' εἰδόμαν.

δύρομαι γὰρ ὥσπερ ἰάλεμον χέων

1205 ἐν with ἄταις as well as πόνοις: see on 701: for the redundant ἐν...ξύν., 1126.

1206 The dat. ἀλλαγᾶ might be instrumental, but is rather circumstantial, = τοῦ βίου ἠλλαγαμένου, 'with all his life reversed.'

1208 λιμῆν: schol. ὅτι μήτηρ ἦν καὶ γυνὴ ἢ Ἰοκάστη, ἣν λέγει λιμένα. Cp. 420 ff.

1210 πεσεῖν here = ἐμπεσεῖν. Ar. Th. 1122 πεσεῖν ἐς ἐνὸς καὶ γαμήλιον λέχος. The bold use is assisted by θαλαμηπίλῳ (bridegroom) which goes closely with πεσεῖν.

1211 πατρῶαί ἄλοκες, 'the soil wherein thy father sowed': cp. 1256, Ant. 569, Aesch. Th. 753.

1218 ἄκουθ', 'in thy despite'; not as if he had been a criminal who sought to hide conscious guilt; but because he had not foreseen the disclosure which was to result from his inquiry into the murder of Laius.

1214 δικάζει (see on '205), prop.

'tries,' as a judge tries a cause (δικὴν δικάζει): here, 'brings to justice,' punishes: a perhaps unique poetical use. Aesch. has another poet. use, Ag. 1412 δικάζεις...φυγῆν ἐμοί = καταδικάζεις φυγῆν ἐμοῦ. τὸν ἀγαμον γάμον κ.τ.λ.: 'the monstrous marriage, wherein begetter and begotten have long been one': i.e. in which the son has become the husband. The expression is of the same order as τὰ γ' ἔργα μου | πεπονθότ' ἐστὶ μάλλον ἢ δεδρακότα, O. C. 266.

1216 ἰὼ Λατίειον ὦ τέκνον. Erfurd's ὦ is the most probable way of supplying the required syllable, and Reisig's objection to its place is answered by Ai. 395 ἔρεβος ὦ φαεννότατον.

1218 The mss. give δύρομαι γὰρ ὡς περίαλλα [sic; in one MS. ὡς περίαλα] λαχέων | ἐκ στομάτων. I conjecture δύρομαι γὰρ ὥσπερ ἰάλεμον χέων | ἐκ στομάτων. 'I lament as one who pours from his lips a dirge': i.e. Oedipus is to me

ἐκ στομάτων. τὸ δ' ὄρθον εἰπεῖν, ἀνέπνευσά τ'
ἐκ σέθεν
καὶ κατεκόμησα τοῦμδν ὄμμα.

1222

[As the ode closes, the palace doors are flung violently open from within, and a servant of the house, with a look of horror on his face, rushes forth and with great excitement addresses the chorus.]

as one who is dead. Cp. Pind. *Isthm.* 7. 58 ἐπὶ θρήνον... πολύφασμον ἔχεαν, 'over the tomb they poured forth a resounding dirge.' Every attempt to explain the vulgate is unavailing. (1) ὡς περίαλλ' is supposed to be like ὡς ἐτητύμως, ὡς μάλλιστα, 'in measure most abundant.' Now περίαλλα could mean only 'preeminently,' 'more than others': Soph. fr. 225 νόμων | οὐς Θαμύρας περιάλλα μουσοποιεῖ, 'strains which Thamyrae weaves with art preeminent': *Ar. Th.* 1070 τί ποτ' Ἀνδρομέδα | περιάλλα κακῶν μέρος ἐξέλαχον; 'why have I, Andromeda, been dowered with sorrows above all women?' Pindar *Pyth.* 11. 5 θησαυρὸν ὄν περιάλλ' ἐτίμασε Λοξίας, honoured preeminently. Here, περίαλλα is utterly unsuitable; and the added ὡς makes the phrase stranger still. (2) The MSS. have λαχέων. Both λαχεῖν and λαχεῖν occur: but the latter should, with Dindorf, be written λαχέω. The participle, however, is unendurably weak after δύρομαι, and leaves ἐκ στομάτων weaker still. (3) ἐκ στομάτων can mean only 'from my lips': it could not mean 'loudly.' (4) ἰάλεμον gives exactly the right force: for them, Oed. is as the dead. ἰάλεμος is a wail for the dead in the four places of Eur. where it occurs (*Or.* 1391, *Phoen.* 1033, *Trö.* 600, 1304), in [*Eur.*] *Rhes.* 895, and in the one place of Aesch., *Suppl.* 115, which is just to our point: the Chorus of Danaïdes says, πάθρα...θροεμένα... |

ιηλέμοισιν ἐμπρεπῆ ζῶσα γόοις με τιμῶ, 'lamenting sorrows meet for funeral wails (i.e. the sorrows of those who are as dead), while yet living, I chant mine own dirge.' ἐκ στομάτων fits χέων, since χεῖν was not commonly used absolutely for 'to utter' (as by Pindar, *l. c.* above). (5) The corruption may have thus arisen in a cursive MS.: ἰάλεμον being written ἰαλεμό, the last five letters of ὡσπεριαλεμὸ χέων would first generate αχέων (as in one MS.), or, with the second stroke of the μ, ιαχέων: the attempt to find an intelligible word in the immediately preceding group of letters would then quickly produce the familiar περιάλλα (in one MS. περιάλα). The non-elision of the final α in the MSS. favours this view.

1221 τὸ δ' ὄρθον εἰπεῖν, like ὡς εἰπεῖν ἔπος, prefaces the bold figure of speech: I might truly say that by thy means (ἐκ σέθεν) I received a new life (when the Sphinx had brought us to the brink of ruin); and now have again closed my eyes in a sleep as of death,—since all our weal perishes with thine. The Thebans might now be indeed described as στάντες τ' ἐς ὄρθον καὶ πεσόντες ὕστερον (50). ἀνέπνευσα, 'revived,' i.e. was delivered from anguish; cp. *Il.* 11. 382 ἀνέπνευσαν κακότητος, had a respite from distress: *Ai.* 274 ἔληξε κἀνέπνευσε τῆς νόσου.

1222 κατεκόμησα: cp. Aesch. *Ag.* 1293 ὡς ἀσφάδατος...ὄμμα

ΕΞΑΓΓΕΛΟΣ.

ὦ γῆς μέγιστα τῆσδ' αἰὲ τιμώμενοι,
οἷ ἔργ' ἀκούσσεθ', οἶα δ' εἰσόψεσθ', ὅσον δ'
ἀρείσθε πένθος, εἴπερ ἐγγενῶς ἐτι
τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.
οἶμαι γὰρ οὐτ' ἂν Ἴστρον οὔτε Φάσωιν ἂν
νίψαι καθαρμῶ τήνδε τὴν στέγην, ὅσα

1225

συμβάλλω τότε: *Ai.* 831 καλῶ θ' ἄμα | πομπάιον Ἐρμῆν χθόνιον εὐ με κοιμῆσαι.

1223—1530 *ἔξοδος*. It is told how Iocasta has taken her own life. The self-blinded Oedipus comes forth. Creon brings to him the children his daughters, but will not consent to send him away from Thebes until Apollo shall have spoken.

1223 A messenger comes forth from the house. An ἐξάγγελος is one who announces τὰ ἔσω γεγρονότα τοῖς ἔξω (Hesych.), while the ἄγγελος (924) brings news from a distance: in Thuc. 8. 51 (τῷ στρατεύματι ἐξάγγελος γίγνεται ὡς, κ.τ.λ.), one who betrays secrets.

1224 ὅσον δ': see on 29.

1225 ἀρείσθε, take upon you, i. e. have laid upon you: like ἀρεσθαι ἀχθος, βάρος. ἐγγενῶς = ὡς ἐγγενεῖς ὄντες, like true men of the Cadmean stock to which the house of Labdacus belonged (261, 273).

1227 Ἴστρον, the Thracian name for the lower course of the river which the Kelts called Danuvius (for this rather than Danubius is the correct form, Kiepert *Anc. Geo.* § 196 n., Byzantine and modern Δούναβις). Φάσωιν (*Rion*), dividing Colchis from Asia Minor and flowing into the Euxine. ('Phasis' in Xen. *An.* 4. 6. 4 must mean the Araxes,

which flows into the Caspian.) Soph. names these simply as great rivers, not with conscious choice as representatives of Europe and Asia. Ovid *Met.* 2. 248 *arsit Orontes | Thermodonque citus Gangesque et Phasis et Ister*. Commentators compare Seneca *Hipp.* 715 *Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens mari? Non ipse toto magnus Oceano pater Tantum piarit sceleris*, and Shaksp. *Macbeth* 2. 1 *Will all great Neptune's ocean wash this blood Clean from my hand?*: where, however, the agony of personal remorse renders the hyperbole somewhat more natural than it is here in the mouth of a messenger.

1228 καθαρμῶ, modal dative, 'by way of purification,' so as to purify. νίψαι: Eur. *I. T.* 1191 ἀγνοῖς καθαρμοῖς πρῶτὰ νιν νίψαι θέλω. The idea of *washing off* a defilement belongs to νίψειν (as to its cognates in Sanskrit and Old Irish, Curt. *Etym.* § 439), cp. *Il.* 11. 830 etc.—ὅσα (properly referring to a suppressed τσαῖτα κεύθουσαν) = ὅτι τσαῖτα: *Ai.* 944 οἶμοι, τέκνον, πρὸς οἷα δουλειᾶς ἑνῶν | χωροῦμεν, οἶοι νῶν ἐφεστᾶσι σκοποί: Her. 1. 31 ἐμακάριζον τὴν μητέρα οἶων (= ὅτι τοιούτων) τέκνων ἐκύρησε: Aesch. *P. V.* 908 ἔσται ταπεινός, οἶον ἐξαρτῆται | γάμον γαμεῖν.

κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεί κακὰ
ἐκόντα κούκ ἄκοντα. τῶν δὲ πημονῶν 1230
μάλιστα λυπούσ' αἰ φανῶσ' αὐθαίρετο.

XO. λείπει μὲν οὐδ' ἂ πρόσθεν ἤδειμεν τὸ μὴ οὐ
βαρύστον' εἶναι· πρὸς δ' ἐκείνοισιν τὴ φῆς;

EΞ. ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ
μαθεῖν, τέθνηκε θεῖον Ἰοκάστης κἀρα. 1235

XO. ὦ δυστάλαινα, πρὸς τίνος ποτ' αἰτίας;

EΞ. αὐτὴ πρὸς αὐτῆς. τῶν δὲ πραχθέντων τὰ μὲν
ἄλγιστ' ἄπεστιν· ἡ γὰρ ὄψις οὐ πάρα.
ὅμως δ', ὅσον γε κἀν ἐμοὶ μνήμης ἐνι,

1229 The construction is *δοσ* κακὰ (τὰ μὲν) κεύθει, τὰ δὲ αὐτίκα εἰς τὸ φῶς φανεί: cp. *El.* 1290 πατρῶν κτήσιν... | ἀντλεῖ, τὰ δ' ἐκχεῖ κ.τ.λ. The house *conceals* (κεύθει) the corpse of Iocasta; it will presently *disclose* (φανεί) the self-blinded Oedipus: both these horrors were due to conscious acts (ἐκόντα), as distinguished from those acts in which Oed. and Iocasta had become involved without their knowledge (ἄκοντα). ἐκόντα ... ἄκοντα for ἐκούσια... ἀκούσια, the epithet of the agent being transferred to the act,—'ills wrought not unwittingly, but of purpose': see on 1215.

1231 μάλιστα, because there is not the consolation of recognising an inevitable destiny: cp. *Ai.* 260 τὸ γὰρ ἐσλεύσειω οἰκεία πάθη | μηδενὸς ἄλλου παραπράξαντος | μεγάλας ὀδύνας ὑποτείνει: but here λυπούσι refers rather to the spectators than to the sufferers. αἰ for αἶν, as oft. in poetry (*O. C.* 395 etc.), rarely in prose, *Thuc.* 4. 17 οὐ μὲν βραχείς ἀρκῶσι, 18 οἴτινες...νομίσωσι.

1232 λείπει, fail: *Polyb.* 2. 14 ἡ τῶν Ἄλπεων παρῴρεια...προκαταλήγουσα λείπει τοῦ μὴ συνάπτειν αὐτῷ, the chain of the Alps, stopping short, fails of touching

(the inmost recess of the Adriatic). μὴ οὐ, because of οὐδὲ with λείπει: the added τὸ makes the idea of the infin. stand out more independently of λείπει: cp. 283, ἤδειμεν, which the mss. give, should be kept. It was altered to ἤδεμεν by Elms. on *Eur. Bacch.* 1345 ὅψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρήην, οὐκ ἤδετε. *Aeschin.* or. 3 § 82 has ἤδειμεν: *Dem.* or. 55 § 9 ἤδετε. The case of the *third* pers. plur. is different: for this, the forms in *ε-σαν* (not ἤδεσαν) alone have good authority.

1235 θεῖον, epic epithet of kings and chiefs, as in *Il.* of Achilles, Odysseus, Oileus, Thoas, etc.; also of heralds, and in *Od.* of minstrels, as *διος ἱβ.* 16. 1 of Eumaeus: *Plat. Phaedr.* 234 D συναβάκχουσα μετὰ σοῦ τῆς θείας κεφαλῆς ('your worship').

1236 For πρὸς here see note on 493 *ad fin.*

1238 οὐ πάρα = οὐ παρέστιν· ὑμῖν: ye have not been eye-witnesses, as I have been.

1239 κἀν ἐμοὶ, 'e'en in me,'—though *your own* memory, had you been present, would have preserved a more vivid impression than I can give. *Transl.*, 'so far as mine own memory serves.' ἐν—ἐνι (=ἐνεστι), as ἐνεῖναι ἐν *Ar. Eq.* 1132 etc.

πεύσει τὰ κείνης ἀθλίας παθήματα. 1240
 ἔπως γὰρ ὀργῇ χρωμένη παρήλθ' ἔσω
 θυρώνος, ἔτ' εὐθὺ πρὸς τὰ νυμφικὰ
 λέχη, κόμην σπῶσ' ἀμφιδέξιοις ἀκμαῖς·
 πύλας δ', ὅπως εἰσήλθ', ἐπιρράξασ' ἔσω,
 καλεῖ τὸν ἤδη Λαῖον πάλαι νεκρόν, 1245
 μνήμην παλαιῶν σπερμάτων ἔχουσ' ὑφ' ὧν
 θάνοι μὲν αὐτός, τὴν δὲ τίκτουσαν λίποι

1241 We are to suppose that, when she rushed from the scene in her passionate despair (1072), Iocasta passed through the central door of the palace (βασιλείου θύρα) into the θυρών, a short passage or hall, opening on the court (αὐλή) surrounded by a colonnade (περίστυλον). Across this court she hurried to the θάλαμος or bedroom of the master and mistress of the house, and shut herself into it. Presently Oedipus burst into the court with that cry of which we heard the first accents (1182) as he fled from the scene (βοῶν εἰσέπαισεν, 1252). The messenger and others who were in the court watch him in terror as he raves for a sword and asks for Iocasta. Then the thought strikes him that she is in the θάλαμος. He bursts into it (ἐνήλατο 1261). They follow. There they find Iocasta dead, and see Oedipus blind himself.

1242 εὐθύ, 'straight,' is obviously more forcible here than εὐθύς, 'without delay'; a distinction to which Eur. *Hipp.* 1197 τὴν εὐθύν 'Ἄργουσι κάπιδαιρας ὀδόν is an exception rare in classical Attic.

1243 ἀμφιδέξιοις here = not simply 'both,' but 'belonging to both hands' (for ἀκμαῖς alone would scarcely have been used for 'hands'); so in *O. C.* 1112 ἐπέστατε πλευρὸν ἀμφιδέξιον can mean, 'press your sides to mine on either

hand. ἀμφιδέξιος usu. means 'equally dext with either hand' (*ambidexter*), opp. to ἀμφοτέρωστος, 'utterly gauche' (*Ar. fr.* 432): hence 'ambiguous' (of an oracle, *Her.* 5. 92). The Sophoclean use has at least so much warrant from etymology that δεξιὰ, from δεκ with added σ, prop. meant merely 'the catcher' or 'receiver': see *Curt. Etym.* §§ 11, 266.

1244 'Once within the chamber, she dashed the doors together at her back.' ἐπιρράξασ' from ἐπιρράσσω, *Plut. Mor.* 356 C τοὺς δὲ συνόντας ἐπιδραμόντας ἐπιρράξαι τὸ πῶμα, hastily put the lid on the chest. *Il.* 24. 452 θύρην δ' ἔχε μόνος ἐπίβλητ' | εἰλάτινος, τὸν τρεῖς μὲν ἐπιρρήσσεσκον Ἄχαιοι, | τρεῖς δ' ἀναοίγεςσκον κ.τ.λ. (from ἐπιρρήσσω). *Hesych.* ἐπιρρήσσει. ἐπικλείει. *Plato Prot.* 314 C ἀμφοῖν τοῖν χεροῖν τὴν θύραν... ἐπῆραξε (from ἐπαράσσω). In *O. C.* 1503 (χάλασ') ἐπιρράξασι is intrans. The mss. mostly give ἐπιρρήξασ', which is accepted by some edd.; but it may be doubted whether ἐπιρρηγνύουσι πύλας is a possible expression.

1245 τὸν ἤδη Δ. πάλαι νεκρόν: for the order cp. *Thuc.* 7. 23 αἱ πρὸ τοῦ στόματος νῆες ναυμαχοῦσαι: *Dem. De Cor.* § 271 τὴν ἀπάντων... ἀνθρώπων τύχην κοινήν: esp. with proper names, as *Pind. Ol.* 13. 53 τὰν πατρὸς ἀντία Μήδειαν θεμέναν γάμον.

τοῖς οἰσιν αὐτοῦ δύστεκνον παιδουργίαν,
 γοᾶτο δ' εὐνάς, ἔνθα δύστηνος διπλοῦς
 ἐξ ἀνδρὸς ἄνδρα καὶ τέκν' ἐκ τέκνων τέκοι. 1250
 χῶπως μὲν ἐκ τῶνδ' οὐκέτ' οἶδ' ἀπόλλυται·
 βῶων γὰρ εἰσέπαισεν Οἰδίπους, ὑφ' οὗ
 οὐκ ἦν τὸ κείνης ἐκθεάσασθαι κακόν,
 ἀλλ' εἰς ἐκείνον περιπολοῦντ' ἐλεύσσομεν.
 φοιτᾶ γὰρ ἡμᾶς ἔγχος ἔξαιτῶν πορεῖν, 1255
 γυναικᾶ τ' οὐ γυναικᾶ, μητρώων δ' ὕπου
 κίχιοι διπλῆν ἄρουραν οὐ τε καὶ τέκνων.
 λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις·
 οὐδεὶς γὰρ ἀνδρῶν οἷ παρήμεν ἐγγύθεν.
 δευὸν δ' αὔσας ὡς ὑφηγητοῦ τινος 1260

1248 *παιδουργίαν* for *παιδουργόν*, i.e. *γυναικᾶ τεκνοποιόν* (Her. i. 59), abstract for concrete;—'leaving the mother to breed accursed offspring with his own.' See on 1 (*τροφή*): cp. *Od.* 3. 49 *νεώτερός ἐστιν, ἀμηλική δέ μοι αὐτῷ (= ὀμηλιξ)*. Not acc. in appos. with sentence, 'an evil way of begetting children,' because *λίποι | τοῖς οἰσιν αὐτοῦ*, 'left to (or for) his own,' would then be very weak.

1249 *γοᾶτο*. On the omission of the augment cp. Curtius, *Verb.* i. 138, Eng. tr. 92. *διπλοῦς*, acc. plur., a twofold progeny, viz. (1) Oedipus by Laius (*ἐξ ἀνδρὸς ἄνδρα*), and (2) her four children by Oedipus (*τέκνα ἐκ τέκνων*, where the poetical plur. *τέκνων* is for symmetry with *τέκνα*, as 1176 *τοὺς τεκόντας=τὸν πατέρα*).

1251 The order (instead of *ἀπόλλυται, οὐκέτ' οἶδα*) is a bold 'hyperbaton': Blaydes cp. Eur. *Her.* 205 *σοὶ δ' ὡς ἀνάγκη τοῦσδε βούλομαι φράσαι | σῶζειν*, where *σῶζειν* ought to come before *βούλομαι*.

1255 *φοιτᾶ*, moves wildly about. Cp. *Il.* 15. 685 *ὡς Ἄλας ἐπὶ πολλὰ θοῶων ἱκρια νηῶν | φοῖτα μακρὰ*

βιβᾶς—where he has just been likened to a man *jumping* from one horse to another, *θρῶσκων ἄλλοτ' ἐπ' ἄλλον*. So of the sharp, sudden visits of the νόσος, *Ph.* 808 *δέξια φοιτᾶ καὶ ταχεῖ' ἀπέρχεται. Ai.* 59 *φοιτῶντ' ἄνδρα μανιάσιν νόσοις*, 'raving.' Curtius (*Etym.* § 417) would refer the word to *φυ*, *φοιτάω* coming from *φαF-i-τα-ω*, 'to be often' (in a place). *πορεῖν* is exegetical of *ἔξαιτῶν*, which governs a double accus.

1256 (*ἔξαιτῶν*) *τε ὄπου κίχιοι*, (optative, and not subj., because the pres. *φοιτᾶ* is historic), representing a deliberative subjunctive, *ποῦ κίχω*; Xen. *Hellen.* 7. 4. 39 *ἠπόρει τε ὅ τι χρῆσατο τῷ πράγματι*: i.e. his thought was, *τί χρῆσμαι*; Cp. Thompson, *Gk. Syntax* § 169.

1257 *μητρώων διπλῆν ἄρουραν κ.τ.λ.*: 'a mother whose womb had borne alike himself and his children': see on 1211.

1259 *οὐδεὶς γὰρ ἀνδρῶν*: cp. Aesch. *Ag.* 662 *ἦτοι τις ἐξέκλεψεν ἢ ἔζητήσατο | θεός τις, οὐκ ἀνθρωπος*: *Ai.* 243.

1260 *ὡς ὑφ' τ.*, 'as though someone beckoned him': see on 966.

πύλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων
 ἔκλινε κοῖλα κληῖθρα κάμπιπτει στέγη.
 οὐ δὴ κρεμαστήν τὴν γυναῖκ' ἔσειδομεν
 πλεκταῖσιν αἰώραισιν ἐμπηλεγμένην.
 ὁ δ' ὡς ὄρᾳ νιν, δεινὰ βρυχηθεῖς τάλας,
 χαλᾶ κρεμαστήν ἀρτάνην. ἐπεὶ δὲ γῆ
 ἔκειτο τλήμων, δεινὰ δ' ἦν τάνθενδ' ὄρᾳν.
 ἀποσπάσας γὰρ εἰμάτων χρυσηλάτους
 περόνας ἀπ' αὐτῆς, αἰσιν ἐξεστέλλετο,

1265

1261 πύλαις διπλαῖς, the folding doors of the θάλαμος. *Od.* 2. 344 (the θάλαμος of Odysseus) κληῖστα δ' ἔπεσαν σαρῖδες πυκινῶς ἀραρυῖαι | διακλίδες. πυθμένων, prop. 'bases': Aesch. *P. V.* 1046 χθόνα δ' ἐκ πυθμένων | αὐταῖς βίζαις πνεύμα κραδαίνοι. Here the 'bases' of the κληῖθρα (bolts) are the staples or sockets which held them. They were on the inner side of the doors, which Iocasta had closed behind her (1244). The pressure of Oedipus on the outer side forces the bolts, causing them to bend inwards (κοῖλα). So Oedipus, within the house, gives the order διαίγειν κληῖθρα, 1287. Others understand: 'forced the doors from their hinges or posts': but this gives an unnatural sense to κληῖθρα. πυθμένες would then mean the στροφῆγγες or pivots (working in sockets called στροφῆεις) which served as hinges.

1263 κρεμαστήν...πλεκταῖσιν κ.τ.λ., 'hanging by the neck in a twisted noose of swinging cords.' αἰώραισιν expresses that the suspended body was still oscillating, and is thus more than ἀρτάναις. αἰώρα (akin to ἀεῖρω, ἀορ, ἀορτήρ, ἀωρος 'uplifted,' *Od.* 12. 89, Curt. *Elym.* § 518) meant a swing (as in Modern Greek), or swinging movement: Plat. *Phaed.* 111 E ταῦτα δὲ πάντα κινεῖν ἄνω τε καὶ

κάτω ὡς περ αἰώραν τινα ἐνούσαν ἐν τῇ γῆ, there is a sort of swinging in the earth which moves all these things up and down: *Legg.* 789D ὅσα τε ὑπὸ ἑαυτῶν (κινεῖται) ἢ καὶ ἐν αἰώραις (in swings) ἢ καὶ κατὰ θάλατταν ἢ καὶ ἐφ' ἵππων ὀχουμένων. Cp. Athen. 618 E ἦν δὲ καὶ ἐπὶ ταῖς εἰώραις τις ἐπ' Ἡριγόνην, ἣν καὶ ἀλήτην καλοῦσιν ᾤδηρ, 'at the Feast of Swings there was also a song in memory of Erigone, otherwise called the Song of the Wanderer.' The festival was named εἰώραι (small images, like the *oscilla* offered to Bacchus, *Verg. G.* 2. 389, being hung from trees) because Erigone had *hanged herself* on the tree under which she had found her father Icarus; the name ἀλήτης alluding to her wanderings in search of him. (αἰώρα is the form which alone has good authority of the classical age.)

1265 δεινὰ βρυχηθεῖς τάλας, 'with a dread, deep cry of misery.' Cp. *Ai.* 320 ὑπεστῆναίε ταῖρος ὡς βρυχώμενος.

1266 γῆ, locative dat.: see on 20: cp. 1451 νατεῖν θρεσιν: *El.* 244 γῆ τε καὶ οὐδὲν ὄν ('both buried and extinct'): *ibid.* 313 νῦν δ' ἀγροῖσι τυγχάνει.

1267 τάνθενδε, 'the sequel.'

1269 περόνας (called πόρται by Eur. *Ph.* 62), brooches with long pins which could serve as

ἄρας ἔπαισεν ἄρθρα τῶν αὐτοῦ κύκλων, 1270
 αὐδῶν τοιαυθ', ὀθούνεκ' οὐκ ὄφουιντό νιν
 οὐθ' οἱ ἔπασχεν οὐθ' ὅποι' ἔδρα κακά,
 ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει
 ὀψοῖσθ', οὐς δ' ἔχρηξεν οὐ γνωσοῖατο.
 τοιαυτ' ἐφυμνῶν πολλάκις τε κοῦχ ἅπαξ 1275
 ἤρασσ' ἐπαίρων βλέφαρα· φοῖνια δ' ὁμοῦ
 γλῆναι γένει' ἔτεγγον, οὐδ' ἀνέσαν
 φόνου μυδώσας σταγόνας, ἀλλ' ὁμοῦ μέλας

small daggers: one fastened Iocasta's ἱμάτιον on her left shoulder, and another her Doric χιτῶν on the right shoulder, which the ἱμάτιον did not cover. The Doric χιτῶν was sleeveless and usually made with a slit at each shoulder, requiring the use of brooches. Cp. Her. 5. 87, where the Athenian women surround the sole survivor of the expedition to Aegina, κεντεύσας τῆσι περὶ ἄσπι τῶν ἱματίων, and so slay him. Thus too in Eur. *Hec.* 1170 the women blind Polymestor: πόρπας λαβούσαι τὰς ταλαιπώρους κόρας | κεντούσιν, αἰμάσσουσιν.

1270 ἄρθρα can only mean the sockets of the eye-balls (κύκλων). 'He struck his eye-balls in their sockets,' is a way of saying that he struck them full. ἄρθρα could not mean κόρας (pupils), as the schol. explains it. Eur. has another bold use of the word, *Cyc.* 624 σιγάτε πρὸς θεῶν...συνθέντες ἄρθρα στόματος, i. e. shut your lips and be still.

1271 οὐκ ὄφουιντο κ.τ.λ. His words were:—οὐκ ἔβρασθὲ με οὐθ' ὅποι' ἔπασχον οὐθ' ὅποι' ἔδρων κακά, ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὐς μὲν οὐκ ἔδει ἔβρασε, οὐς δ' ἔχρηξον οὐ γνώσασθε: Ye shall not see the evils which I was (unconsciously) suffering and doing [as defiled and defiling], but in darkness henceforth ye shall see those whom ye

ought never to have seen [Iocasta and his children] and fail to know those whom I longed to know [his parents, Laius and Iocasta]. ἔπασχεν...ἔδρα...ἔδει...ἔχρηξεν can represent nothing but imperfects of the direct discourse: had they represented presents, they must have been πάσχει, etc., or else πάσχοι, etc. Thompson, *Gk. Syntax* § 313.

1273 f. ἐν σκότῳ...ὀψοῖσθ', i. e. οὐκ ὄφουινται: see on 997. The other verbs being plural (with κύκλοι for subject), the subject to ἔχρηξεν cannot be ἄρθρα κύκλων, but only Oed. He had craved to learn his true parentage (782 ff.). ὀψοῖατο, γνωσοῖατο. Ionic, as *O. C.* 945 δεξοῖατο: Aesch. *Pers.* 369 φευξοῖατο, 451 ἐκωσοῖατο: Eur. *H. F.* 547 ἐκτισαῖατο, *Hel.* 159 ἀντιδωρησαῖατο. Cp. Thuc. 3. 13 ἐφθάρτασι Ἀθηναῖοι...αἱ δ' ἐφ' ἡμῖν τετάχταται.

1275 ἐφυμνῶν of imprecation, as *Ani.* 1305 κακάς πράξεις ἐφυνήσασα τῷ παιδοκτόνῳ: here the idea of *repetition* is also suggested ('to such dire refrain'): cp. *Al.* 292 βαλ' αἰεὶ δ' ὑμούμενα: so Lat. *canere, decantare*.

1276 Cp. *Ani.* 52 βψεις ἀράξας αὐτὸς αὐτοργῶ χερί. ὁμοῦ=at each blow (hence *imperf.* ἔτεγγον): but in 1278 ὁμοῦ=all at once, not drop by drop (ἀστακτῆ, not στάγδην). See on 517 (φέρον).

- ὄμβρος χαλάξης αἱματοῦς ἐτέγγετο.
 τὰδ' ἐκ δυνὸν ἔρρωγεν οὐ μόνου κάτα, 1280
 ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγῆ κακά.
 ὁ πρὶν παλαιὸς δ' ὄλβος ἦν παροῦθε μὲν
 ὄλβος δικαίως· νῦν δὲ τῆδε θῆμέρα
 στεναγμός, ἄτη, θάνατος, αἰσχύνη, κακῶν
 ὅσ' ἐστὶ πάντων ὀνόματ', οὐδὲν ἐστ' ἀπόν. 1285
 ΧΟ. νῦν δ' ἐσθ' ὁ τλήμων ἐν τινὶ σχολῇ κακοῦ;
 ΕΞ. βοᾷ διοίγειν κληῖθρα καὶ δηλοῦν τινα
 τοῖς πᾶσι Καδμείοισι τὸν πατροκτόνου,
 τὸν μητρός, αὐδῶν ἀνόσι' οὐδὲ ῥητά μοι,
 ὡς ἐκ χθονὸς ῥίψων ἑαυτὸν, οὐδ' ἔτι 1290
 μενῶν δόμοις ἀραῖος, ὡς ἠράσατο.
 ῥώμης γε μέντοι καὶ προηγητοῦ τινος
 δεῖται· τὸ γὰρ νόσημα μείζον ἢ φέρειν.

1279 ὄμβρος κ.τ.λ. 'A dark shower of blood came down like hail.' Most of the MSS. have ὄμβρος χαλάξης αἱματος (*sic*) ἐτέγγετο. Some edd. read αἱματός τ' with one or two MSS.; others, χάλαξά θ' αἱματοῦσ'. The text is Heath's conjecture. The meaning is that the shower of blood-drops rushed down as fiercely as hail. Cp. ὄμβρια χάλαξ' ἐπιρράσσα, O. C. 1502.

1280 κάτα is a conjecture for the κακά of the MSS. which is doubtless due to the ὁμοιοτέλετον of 1281. The force of the preposition is suitable to the image of a descending torrent which overwhelms; while for the assonance, —κάτα...κακά,—may be adduced *Ai.* 62—65, ...βοῶν...κομίζεται...ἔχων...αἰκίζεται. For the position of κάτα cp. *Ai.* 969 τί δῆτα τοῦδ' ἐπεγγέλθεν ἂν κάτα; *ib.* 302 Λόγους...τοῖς μὲν Ἀτρεϊδῶν κάτα.

1282 ὁ πρὶν, which they had till lately: παλαιός, because the house of the Labdacidae was ἀρχαιοπλοῦτος; tracing its line to Cadmus and Agenor, 268.

1283 δικαίως=in a true sense: cp. 853.

1284 f. Instead of κακά πάντα, ὅσα ὀνομάζεται, πάρεστιν we have ὅσα ὀνόματα πάντων κακῶν ἐστι, (τούτων) οὐδὲν ἄπεστιν: ὄνομα κακοῦ standing for κακὸν ὀνομαζόμενον. So Aesch. *P. V.* 210 Γαῖα, πολλῶν ὀνομάτων μορφή μιν = μορφή μιν θεᾶς πολλαχῶς ὀνομαζομένης.

1291 δόμοις ἀραῖος, fraught with a curse for the house, making it accursed, ὡς ἠράσατο, in terms of his own curse (238 μήτ' εἰσδέχεσθαι μήτε προσφωνεῖν, κ.τ.λ.), according to which anyone who was knowingly ξυνέστιος with the criminal incurred the like curse as he (270). Cp. Eur. *Med.* 608 καὶ σοῖς ἀραῖα γ' ὅσα τυγχάνω δόμοις, i.e. bring a curse on it. *I. T.* 778 (κόμισαί με)...ἢ σοῖς ἀραῖα δώμασιν γενήσομαι. Aesch. *Ag.* 236 φθόγγον ἀραῖον ὀλοῖς. Not μενῶν δόμοις, as though the dat. were locative, like γῆ, 1266.

1293 ἢ φέρειν: Eur. *Hec.* 1107 κρείσσον' ἢ φέρειν κακά: the fuller constr., Her. 3. 14 μέζω κακὰ ἢ ὅστε ἀνακλαίειν.

δείξει δὲ καὶ σοί. κληῖθρα γὰρ πυλῶν τάδε
 διοίγεται· θέαμα δ' εἰσόφει τάχα 1295
 τοιοῦτον οἶον καὶ στνυοῦντ' ἐποικτίσαι.

[The central door of the palace is now opened. OEDIPUS comes forth, leaning on attendants; the bloody stains are still upon his face.]

κομμός. ΧΟ. ὦ δεινὸν ἰδεῖν πάθος ἀνθρώποις,
 ὦ δεινότατον πάντων ὅσ' ἐγὼ
 προσέκυρσ' ἤδη. τίς σ', ὦ τλήμων,

1294 The subject to δείξει is Oedipus. Cp. *Ai.* 813 χωρεῖν ἔτοιμος, κού λόγῳ δειξω μόνον. *O.* C. 146 δηλώ δ' : 'and I prove it' (viz. that I am wretched), like τεκμήριον δέ. The verb seems really impersonal in *Ar. Ran.* 1261 πάνν γε μέλη θαναμαστά· δείξει δὴ τάχα (for the subject cannot well be either μέλη or Aeschylus): and so in *Her.* 2. 134 διέδεξε, it was made clear: as 2. 117 δηλοῖ, it is manifest. Cp. *Plat. Hipp. mai.* 288 B εἰ δ' ἐπιχειρήσας ἔσται καταγέλαστος, αὐτὸ δείξει (the event will show), and see on 341.

1296 τοιοῦτον οἶον = τοιαῦτον ὥστε, as we could have τοιαῦτα εἰπόντες οἶα (instead of ὥστε) καὶ τοὺς παρόντας ἀχθεσθαι: cp. *Madvig Synl.* § 166 C. στνυοῦντ', 'while loathing' (the sight),—not 'hating' Oedipus: ἐποικτίσαι, without ἄν, oblique of ἐποικτίσαιε, an optative, without ἄν, like κατάσχοι in *Ant.* 605. Cp. fr. 593. 8 φεῖ κἄν ἀνοικτίρων τις οκτέρειέ νῦ.

1297—1368 A κομμός (see p. 4). The Chorus begin with anapaests (1297—1306). The first words uttered by Oedipus are in the same measure (1307—1311). Then, after a single iambic trimeter spoken by the Chorus (1312), (1) 1st *strophe* 1313—1320 = (2) 1st *antistrophe* 1321—1328; (3) 2nd

strophe 1329—1348 = (4) 2nd *antistrophe* 1349—1368. Oedipus here speaks in dochmiac measures blended with iambic; the Chorus, in iambic trimeters or dimeters only. The effect of his passionate despair is thus heightened by metrical contrast with a more level and subdued strain of sorrow. Compare *Ai.* 348—429, where the κομμός has in this sense a like character. Some regard the κομμός as beginning only at 1313; less correctly, I think. Its essence is the antiphonal lament rather than the antistrophic framework.

1298 ὄσα... προσέκυρσα: I know no other example of an accus. after προσκυρεῖν, which usu. takes the dat.: but the compound can at least claim the privilege of the simple κυρεῖν. The neut. plur. accus. of *pronouns* and *adjectives* can stand after τυγχάνειν and κυρεῖν, not as an accus. directly governed by the verb, but rather as a species of cognate or adverbial accus.: *Ph.* 509 ἄθλ' οἶα μηδεὶς τῶν ἐμῶν τύχοι φίλων: *O. C.* 1106 αἰτεῖς ἄ τεύξει (which need not be explained by attraction): *Aesch. Cho.* 711 τυγχάνειν τὰ πρόσφορα, *ib.* 714 κυροῦντων...τὰ πρόσφορα: *Eur. Ph.* 1666 οὐ γὰρ ἄν τύχοις τάδε.

προσέβη μανία; τίς ὁ πηδήσας
 μείζονα δαίμων τῶν μακίστων
 πρὸς σῆ δυσδαίμονι μοίρα;
 φεῦ, δύστανος·
 ἀλλ' οὐδ' εἰδεῖν δύναμαι σ', ἐθέλω
 πόλλ' ἀνέρεσθαι, πολλὰ πυθέσθαι,
 πολλὰ δ' ἀβρῆσαι·
 τοίαν φρικὴν παρέχεις μοι.

1300

1305

OI. αἰαί, αἰαί·

φεῦ φεῦ, δύστανος ἐγώ,
 ποῖ γὰς φέρομαι τλάμων; πᾶ μοι
 φθογγὰ διαπωτᾶται φοράδην;

1310

1300 Π. ὁ πηδήσας... μοίρα; 'who is the deity that hath sprung upon thy hapless life with a leap greater than the longest leap?' *i.e.* 'has given thee sorrow which almost exceeds the imaginable limit of human suffering?' For *μείζονα τῶν μακίστων* see on 465 ἀρρητ' ἀρρητων. The idea of a malignant god leaping *from above* on his victim is frequent in Greek tragedy: see on 263. But here *μακίστων*, as in 1311 *ἴνα*, combines the notion of swooping from above with that of leaping *to a far point*,—as with Pindar *μακρὰ... ἄλματα* (*Nem.* 5. 19) denote *surpassing* poetical efforts. We should then conceive the *δυσδαίμων μοίρα*, the ill-fated life, as an attacked region, *far into* which the malign god springs.

1302 *πρὸς* with dat., after a verb of throwing or falling, is warranted by epic usage: *Od.* 5. 415 *μήπως μ' ἐκβαίνοντα βάλῃ λιθάκι ποτὶ πέτρῃ* | *κύμα μὲν ἄρπασαν*: *Il.* 20. 420 *λαϊζόμενον προτὶ γαίῃ*, sinking to earth. *Ai.* 95 *πρὸς ... στρατῷ*, 97 *πρὸς Ἀτρεΐδαισιν* are different, since no motion is strictly implied.

1303 The pause saves the short final of *δύστανος* from being a breach of synaphea; cp. *O. C.* 188

ἀγε νῦν σύ με, παῖ, | ὦ' ἄν κ.τ.λ.: *Ant.* 932 *ἕπερ. | οἴμοι*: *Aesch. Ag.* 1538 *ἴω γὰ, γὰ, εἴθε μ' ἐδέξω*: *Eur. Hipp.* 1376 *βλοτον. | ὦ: Ion* 166 *Δηλιάδος. | αἰμάξεις.*

1304 The fate of Oedipus is a dark and dreadful mystery into which they are fain to peer (*ἀνέρεσθαι, πυθέσθαι*: cp. the questions at 1299 ff., 1327): in its visible presentment it has a fascination (*ἀβρῆσαι*) even for those whom it fills with horror.

1310 For the *διαπέπαται* of the MSS., which is against the metre and unquestionably corrupt, the conjecture *διαπωτᾶται* is far the most probable remedy. The epic *πωτᾶσθαι*, which Pind. also uses, is admissible in a lyric passage. For the caesura in *φθογγὰ διαπωτᾶται φοράδην* cp. *O. C.* 1771 *διακωλύσω|μεν ἴοντα φόνον*. The wilder and more rugged effect of such a rhythm makes it preferable here to *φθογγὰ φοράδην διαπωτᾶται*, though the hiatus before *ἴω* is legitimate (see on 1303). *φοράδην* = 'in the manner of that which is carried'; here correlative to *φέρεσθαι* as said of things which are *swept onward* by a tide or current: thus, of persons deficient in self-restraint, Plat. *Theat.* 144 B *ἔπτον-*

ἰὼ δαίμον, ἴν' ἐξήλου.

ΧΟ. ἐς δεινόν, οὐδ' ἀκουστόν, οὐδ' ἐπόψιμον.

στρ. α'. ΟΙ. ἰὼ σκότου

νέφος ἐμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,
ἀδάματόν τε καὶ δυσούριστον <δν.>

1315

τες φέρονται ὡσπερ τὰ ἀνεράματα πλοῖα, they are hurried away on currents like boats without ballast: *Crat.* 411 C βεῖν καὶ φέρεσθαι: *Rep.* 496 D πνεῦμα φερόμενον. He has newly lost the power of seeing those to whom he speaks. He feels as if his voice was borne from him on the air in a direction over which he has no control. With the use of the adverb here, cp. βάδην, δρομάδην, σύδην. Elsewhere φοράδην is parallel with φέρεσθαι as = to be carried, instead of walking: *Eur. Andr.* 1166 φοράδην... δῶμα πελάζει, i.e. borne in a litter: *Dem.* or. 54 § 20 ὑγιῆς ἐξελεθῶν φοράδην ἦλθον οἰκαδε. Such adverbs in -δην, which were probably accusatives cognate to the notion of the verb, are always formed from the verbal stem, (a) directly, like βά-δην, or (b) with modified vowel and inserted a, like φοράδην instead of *φερδην, σποράδην instead of *σπερδην.

1311 ἐξήλου. In a paroemiac, the foot before the catalectic syllable is usually an anapaest, seldom, as here (ἐξήλ—), a spondee: but cp. *Aesch. Pers.* 33 ἵππων τ' ἐλατήρ Σωσθάνης: *Syrri.* 7 ψήφω πόλεως γνωσθεΐσαι: *ib.* 976: *Ag.* 366. L and A are of the MSS. which give ἐξήλου (others giving ἐξήλω): and good MS. authority supports ἐνήλου in *Aesch. Pers.* 516, ἦλωτο in *Xen. Hellen.* 4. 4. 11. The evidence, so far as it goes, seems to indicate that, while ἦλαμην (itself rare in prose) was preferred in the indicative, a form ἦλόμην

was also admitted: see Veitch, *Irreg. Verbs*, ed. 1879. The imperf. ἐξήλλου, which Dindorf, Campbell and others read, was explained by Hermann as = *tendebas*, i.e. 'whither wast thou *purposing* to leap?' To this I feel two objections: (1) the awkwardness of thus representing the swift act of a moment: (2) the use of ἴνα, which means *where*. This could not be used with the imperfect of a verb of motion (as ἴνα ἔβαινε, instead of οἶ), but only with the perfect, as ἴνα βέθηκε (i.e. where *is* he now), or the aorist when equivalent to the perfect: as *O. C.* 273 ἰκόμην (I have come) ἴν' ἰκόμην. So, here, the aor. alone seems admissible: ἴν' ἐξήλου, where *hast* thou leaped to, i.e. where *art* thou? cp. 1515 ἴν' ἐξήκεις, and see on 947.

1313 ἰὼ σκότου... ἀπότροπον, 'O thou horror of darkness that enfoldest me': ἀπότροπον = ὁ τις ἄν ἀποτρέποιτο (*Hesych.*); and so *Ai.* 608 τὸν ἀπότροπον αἰδέηλον "Αἶδα", such as all would turn away from, abhorred. ἐπιπλόμενον = ἐπιπελόμενον, pres. part., as *Od.* 7. 261 ἐπιπλόμενον ἔτος ἦλθε.

1315 δυσούριστον is defective by one syllable as compared with 1323 τυφλὸν κηδεύων. Now the second syllable of κηδεύων is 'irrational,' i.e. it is a long syllable doing metrical duty for a short one (the third of an antibacchius, — — —). Hence in this verse also the penultimate syllable can be either long or short. Hermann's

οἴμοι,

5 οἴμοι μάλ' αὖθις· οἶον εἰσέδν μ' ἅμα
κέντρων τε τῶνδ' οὔστρημα καὶ μνήμη κακῶν.

ΧΟ. καὶ θαῦμά γ' οὐδέν ἐν τοσοῖσδε πῆμασιν
διπλᾶ σε πενθεῖν καὶ διπλᾶ φέρειν κακά. 1320

ἀντ. α'. ΟΙ. ἰὼ φίλος,
σὺ μὲν ἐμὸς ἐπίτολος ἔτι μόνιμος. ἔτι γὰρ
ὑπομένεις με τὸν τυφλὸν κηδεύων.
φεῦ φεῦ.

5 οὐ γάρ με λήθεις, ἀλλὰ γινώσκω σαφῶς,
καίπερ σκοτεινός, τήν γε σὴν αὐδὴν ὄμως. 1325

ΧΟ. ὦ δεινὰ δράσας, πῶς ἔτλης τοιαῦτα σὰς
ὄψεις μαρᾶναι; τίς σ' ἐπήρε δαιμόνων;

στρ. β'. ΟΙ. Ἄπόλλων τάδ' ἦν, Ἄπόλλων, φίλοι,

δυσούριστον ἐν is therefore metrically admissible. It is, however, somewhat weak, and the sound is most unpleasing. I should rather propose **δυσούριστ' ἰόν**: for the adverbial neut. plur., cp. *ὑπέροπτα ... πορεύεται* (883, where see note); for the part., Plat. *Legg.* 873 ε *παρὰ θεοῦ... βέλος ἰόν*.

1318 κέντρων, not literally the pins of the brooches, (which we can scarcely suppose that he still carried in his hands,) but the stabs which they had dealt: as piercing pangs are *κέντρα*, *Tr.* 840.

1319 ἐν τοσοῖσδε πῆμασιν, when thy woes are so many: cp. 893 *ἐν τοῖσδ'*.

1320 πενθεῖν...καὶ φέρειν. The form of the sentence, in dependence on *θαῦμα οὐδέν*, seems to exclude the version: 'It is not strange that, as you bear, so you should mourn, a double pain' (parataxis for hypotaxis). Rather the sense is: 'that you should *mourne* (aloud) and (inwardly) *suffer* a double pain'—*i.e.*, the

physical pain of the wounds, and the mental pain of retrospect. The **φέρειν** of A must be right. *φορεῖν* can stand for *φέρειν* 'to carry' when habitual carrying is implied (*Her.* 3. 34, and of bearers in *Tr.* 965); or fig., of mental habit (*ἦθος φορεῖν Ant.* 705); but *φορεῖν κακά* could only mean 'to carry ills about with thee'; which is not appropriate here.

1322 σὺ μὲν κ.τ.λ., 'thou still art steadfast in thy tendance of me': *Xen. Cyr.* 8. 5. 11 *οἱ μονιμώτατοι πρόσθεν ὄντες* (said of hoplites). Cp. *Ai.* 348 ff., where Ajax addresses the Chorus as *μόνοι ἐμῶν φίλων*, | *μόνοι ἐμμένοντες ἔτ' ὀρθῶ νόμῳ*.

1325 A distinct echo of *Il.* 24. 563 *καὶ δὲ σὲ γινώσκω, Πρίαμε, φρεσίν, οὐδέ με λήθεις*. Besides *λήθω*, *λήσω*, *λέληθα*, *Soph.* has *ἔληθον* (*El.* 1359).

1326 σκοτεινός: cp. *Ai.* 85 *ἐγὼ σκοτώσω βλέφαρα καὶ δεδोरκοῦτα*.

1329 π. Ἄπόλλων. The me-

- ὁ κακὰ κακὰ τελῶν ἐμὰ τὰδ' ἐμὰ παθέα. 1330
 ἔπαισε δ' αὐτόχειρ νιν οὔτις, ἀλλ' ἐγὼ τλάμων.
 τί γὰρ ἔδει μ' ὄραν,
 ὅτ' ὄρωντι μηδὲν ἦν ἰδεῖν γλυκύ; 1335
 ΧΟ. ἦν ταῦθ' ὅπωςπερ καὶ σὺ φής.
 ΟΙ. τί δ' ἦτ' ἐμοὶ βλεπτόν, ἢ
 στερκτόν, ἢ προσήγορον
 ἔτ' ἔστ' ἀκούειν ἡδονᾶ, φίλοι;
 10 ἀπάγετ' ἐκτόπιον ὅτι τάχιστα με, 1340
 ἀπάγετ', ὦ φίλοι, τὸν μέγ' ὀλέθριον,

mory of Oedipus (cp. 1318) is connecting the oracle given to him at Delphi (789) with the mandate which afterwards came thence (106). Apollo was the author of the doom (τελών), but the instrument of execution (ἔπαισε) was the hand of Oedipus.

1330 ὁ κακὰ κακὰ κ.τ.λ.: 'that brought these my woes to pass, these my sore, sore woes.' The dochmiac metre is sound (see Metrical Analysis): it is νομάδος in the antistrophe (1350) which is corrupt. Prof. Campbell, however, retaining the latter, here changes the second κακὰ to κακῶς, and the first ἐμὰ to ἐμοί. The iteration of τὰδε, κακὰ, ἐμὰ is in a style which the lyrics of tragedy admitted where vehement agitation was expressed. Euripides carried it to excess. But here, at least, it is in place.

1331 νιν, τὰς δ' ὕψεις (1328). οὔτις (ἄλλος), ἀλλ': cp. *Od.* 8. 311 ἀτὰρ σὸ τί μοι αἴτιος ἄλλος | ἀλλὰ τοκῆε δύω. Schneid. cp. *Il.* 21. 275 ἄλλος δ' οὔτις μοι πόσον αἴτιος οὐρανόων | ἀλλὰ [instead of ὄσον] φιλῆ μήτηρ.

1337 ff. The simple mode of expression would have been: τί ἐμοὶ ἡδέως βλεπτόν, ἢ στερκτόν, ἢ ἀκουστόν ἔτ' ἔστιν; what henceforth can be pleasurably seen, or loved, or heard by me? But, in-

stead of the third clause, we have ἢ προσήγορον | ἔτ' ἔστ' ἀκούειν ἡδονᾶ, 'or what greeting is it longer possible for me to hear with pleasure?' προσήγορον, passive in *Ph.* 1353, is here active, as in *Ant.* 1185 Παλλάδος θεᾶς | ὅπως ἱκοίμην εὐγμάτων προσήγορος. ἡδονᾶ, modal dat. adverbially, as ὄργῃ 405. The form ἡδονᾶν, intermediate between Attic ἡδονῆν and Doric ἄδωνάν, is given by L in *El.* 1277, where Herm. keeps it, but most edd. give ἄδωνάν. If right, it was a compromise peculiar to tragedy. The Doricism of scenic lyrics was not thorough-going: here, for instance, we have τλάμων (1333) yet προσήγορον (1338).

1340 ἐκτόπιον: cp. 1411 θαλάσσιον, and see Appendix, Note II, p. 300, in the larger edition.

1341 τὸν μέγ' ὀλέθριον is a certain correction of the MS. τὸν ὀλέθριον μέγαν (or μέγα), a corruption due to the omission and subsequent marginal insertion of μέγα. Cp. *Il.* 1. 158 ὦ μέγ' ἀναιδές: 16. 46 μέγα νῆπιος: *Ph.* 419 μέγα | θάλλοντες. The antistrophic words are αὐτὸς ἔφην τάλας (1363). ὀλέθριον, pass., 'lost,' as *Tr.* 878 τάλαι' δλεθρία. τινι τρόπῳ θανεῖν σφε φής; The objections to the conjct. δλεθρον μέγαν (metrically admissible as a dochmiac, if the second of δλεθρον is made short)

τὸν καταρατότατον, ἔτι δὲ καὶ θεοῖς
ἐχθρότατον βροτῶν.

1345

ΧΟ. δέιλαιε τοῦ νοῦ τῆς τε συμφορᾶς ἴσον,
ἵς ὡς σ' ἠθέλησα μηδέ γ' ἂν γυνῶναί ποτε.

ἀντ. β'. ΟΙ. ὄλοιθ' ὅστις ἦν ὃς ἀγρίας πέδας
†νομάδ† ἐπιποδίας ἔλυσ' ἀπό τε φόνου

1350

are: (1) the awkward necessity of supplying *όντα* in order to defend the position of *μέγαν*: (2) the phrase *δλεθρον*, which belongs to the colloquial vocabulary of abuse; Dem. or. 18 § 127 *περίτριμμα ἀγορᾶς, δλεθρος γραμματεῦς*.

1347 He is to be pitied alike for the intrinsic misery of his fate, and for his full apprehension (*συνέσεως*, schol.) of it. A clouded mind would suffer less.

1348 *ἂν* with *ἠθέλησα*: *γε* emphasises *μηδέ*. Oedipus had been the all-admired (8), the 'saviour of the land' (48). But now the Theban elders wish that they had never so much as heard his name or looked upon his face. That bitter cry is drawn from them by the very strength of their sympathy; for his ruin was the result of his coming to Thebes. The reading of the text is Hermann's correction of the mss. *μηδ' ἀναγνώναί ποτε*, for the objections to which see note in larger edition.

1349f. *ὄλοιθ' ὅστις... ἔλυσ'*: 'Perish the man, whoever he was, that freed me in the pastures from the cruel shackle on my feet.' The *νομάδος* of the mss. is corrupt. It would require an improbable alteration in the strophe (see on 1330): and it yields no good sense. The scholiasts hesitated between rendering 'it (1) 'feeding on my flesh'! or (2) 'in the pastures.' Reading *νομάδ'*, we have a doch-

mia dimeter, agreeing with 1330: see Metrical Analysis. But the use of the word is extraordinary. It must mean *ἐν νομαῖς*, 'in the pastures'—said of the babe whom the shepherd had been ordered to expose on Cithaeron. Now elsewhere *νομάς* always means 'roaming,' said (*e.g.*) of pastoral tribes, or of animals: in *O. C.* 686 of waters *wandering* over the land which they irrigate. The idea of wandering movement is inseparable from the word. To apply it to a babe whose feet were pinned together would have been indeed a bold use. Prof. Campbell, retaining *νομάδος*, takes *πέδας* as acc. plur.: 'that loosed the cruel clog upon my feet, when I was sent astray.' But could *νομάς*, 'roaming,' be said of the maimed child merely in the sense of 'turned adrift' by its parents? The nomin. *νομάς*, referring to the roving shepherd (*πλάνης* 1029) would be intelligible; but the quadruple *-as* is against it. Now cp. Aesch. *Pers.* 734 *μονάδα δὲ Ξέρξην ἔρημον*, 'Xerxes alone and forlorn.' Simply transposing *ν* and *μ*, I conjecture *μονάδ'*, a word appropriate to the complaint that the babe, sent to the lonely mountain, had not been left to perish in its solitude. The fact that the Corinthian shepherd received the child from the Theban is no objection: the child was *φίλων μεμονωμένος*, desolate and forlorn.

- ἔρρυτο κἀνέσωσέ μ', οὐδὲν εἰς χάριν πράσσω.
 τότε γὰρ ἂν θανῶν
 5 οὐκ ἦν φίλοισιν οὐδ' ἔμοι τοσούνδ' ἄχος. 1355
- XO. θέλουσι κάμοι τοῦτ' ἂν ἦν.
 OI. οὐκουν πατρός γ' ἂν φονεὺς
 ἦλθον, οὐδὲ νυμφίος
 βροτοῖς ἐκλήθην ὧν ἔφυν ἄπο.
 10 νῦν δ' ἄθεος μὲν εἰμ', ἀνοσίων δὲ παῖς, 1360
 ὁμογενῆς δ' ἀφ' ὧν αὐτὸς ἔφυν τάλας.
 εἰ δέ τι πρᾶσβύτερον ἐτι κακοῦ κακόν, 1365
 τοῦτ' ἔλαχ' Οἰδίπους.
 XO. οὐκ οἶδ' ὅπως σε φῶ βεβουλεύσθαι καλῶς,
 15 κρεῖσσω γὰρ ἦσθα μηκέτ' ὧν ἡ ζῶν τυφλός.

1351 ἔρρυτο, a strong aorist of *ρύω*, formed as if there were a present *ρύμι*: in *Il.* 18. 515 *ρύατο* for *ρύντο* is its third plur. Cp. *Il.* 5. 23 *ἔρυτο σώσσε δέ*, where the aor. has a like relation to *ἐρύω* (the temporal augment being absent). οὐδὲν εἰς χάριν πράσσω, 'a thankless deed': see on 1152.

1356 θέλουσι: Thuc. 2. 3 τῷ γὰρ πλήθει...οὐ βουλομένῳ ἦν... ἀφίστασθαι: Tac. *Agric.* 18 *quibus bellum volentibus erat*.

1357 φονεὺς ἦλθον, have come to be the slayer, a compressed phrase for *ἐς τοσοῦτον ἦλθον ὥστε φονεὺς εἶναι*: cp. 1519, and *Ant.* 752 ἡ κάπαπειλῶν ὡδ' ἐπεξέρχει θρασύς; *Tr.* 1157. *Il.* 18. 180 *εἰ κέν τι νέκυσ ἠσχυμένους ἔλθῃ*, *come to be dishonoured* (where some explain, 'reach thee dishonoured'). In 1433 *ἐλθῶν* is not similar. No classical use of *venire* seems really parallel: thus in *Iuv.* 7. 29 *ut dignus venias hederis*, *venias* = 'may come forward' (Mayor *ad loc.*).

1359 (τούτων) ἀφ' ὧν, *i.e.* ταύτης ἀφ' ἧς: plur., as 1095, 1176, 1250.

1360 ἄθεος is a necessary correction of the ms. *ἀθλιος*, the

verse being a dochmiac dimeter, = 1340 ἀπάγετ' ἐκτόπιον ὅτι τάχιστα με. *νῦν* answers to the short first syllable of ἀπάγετ', since the anacrusis can be either long or short: cp. Aesch. *Theb.* 81, where *αἰθερά κόμης* is metrically parallel to *νῦν δ' ἄθεος μὲν εἰμ'* here. He is ἀνοσίων (*i.e.* ἀνοσίας) παῖς because through him Iocasta became defiled.

1362 f. ὁμογενῆς δ' ἀφ' ὧν... ἔφυν, 'successor to his bed who gave me mine own wretched being'; = κοινὸν γένος ἔχων (τούτοις) ἀφ' ὧν αὐτὸς ἔφυν: *i.e.* having a common brood (a brood born of the same wife) with those (Laius) from whom he sprang.

1365 πρᾶσβύτερον, 'older,' then, 'ranking before'; here, 'more serious': Her. 5. 63 τὰ γὰρ τοῦ θεοῦ πρᾶσβύτερα ἐποιεῦντο ἢ τῶν ἀνδρῶν: Thuc. 4. 61 τοῦτο... πρᾶσβύτατον... κρίνας, τὸ κοινῶς φοβερὸν ἅπαντας εὐθέσθαι.

1368 κρεῖσσω... ἦσθα μηκέτ' ὧν = κρεῖσσω ἦν σε μηκέτ' εἶναι: see on 1061. ἂν is omitted, as after *ἔδει*, *εἰκὸς ἦν*, etc., *κρεῖσσω ἦσθα μὴ ὧν* implying the thought, οὐκ ἂν ἦσθα, εἰ τὰ βελτίστα ἐπασχες: see on 256.

- ΟΙ. ὡς μὲν τάδ' οὐχ ᾧδ' ἔστ' ἄριστ' εἰργασμένα,
 μή μ' ἐκδίδασκε, μηδὲ συμβούλευ' ἔτι. 1370
 ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποιοῖς βλέπων
 πατέρα ποτ' ἂν προσεΐδον εἰς "Αἶδου μολών,
 οὐδ' αὖ τάλαιναν μητέρ', οἶν ἐμοὶ δυοῖν
 ἔργ' ἔστι κρείσσον' ἀγχόνης εἰργασμένα.
 ἀλλ' ἢ τέκνων δῆτ' ὄψις ἦν ἐφίμερος, 1375
 βλαστοῦσ' ὅπως ἔβλαστε, προσλεύσσειν ἐμοί;
 οὐ δῆτα τοῖς γ' ἐμοῖσιν ὀφθαλμοῖς ποτε
 οὐδ' ἄστν γ', οὐδὲ πύργος, οὐδὲ δαιμόνων
 ἀγάμαθ' ἱερά, τῶν ὁ παντλήμων ἐγῶ

1369 ἄριστ' is adverbial, the construction being οὐχ ᾧδε (εἰργασμένα) ἔστιν ἄριστα εἰργασμένα: that, thus done, they are not done best. So ἄριστα is adverb 407, 1046, *Ai.* 160.

1371 βλέπων = εἰβλεπων, which is more forcible than to take it with ποιοῖς ὄμμασιν. Cp. *Ai.* 462 καὶ ποῖον ὄμμα πατρὶ δηλώσω φαεῖς | Τελαμώνι;

1372 εἰς "Αἶδου. Blind on earth, Oed. will be blind in the nether world. Cp. *Od.* 12. 266 καὶ μοι ἔπος ἔμπεσε θυμῷ | μάντης ἀλαοῦ Θηβαίου Τειρεσίαο, where Odysseus is thinking of the blind Teiresias as he had found him in Hades. Cp. 11. 91, where ἔγνω need not imply that the poet of the νεκρία conceived Teiresias as having sight. So Achilles in Hades is still *swift-footed* (11. 546).

1373 οἶν...δυοῖν, a dative of the persons affected, as, instead of the usual ποιῶ ταῦτά σε, we sometimes find ποιῶ ταῦτά σοι: *Od.* 14. 289 τρώκτης, ὅς δὴ πολλὰ κάκ' ἀνθρώποισιν ἔωργει. Plat. *Apol.* 30 Α ταῦτα καὶ νεωτέρω καὶ πρεσβυτέρω...ποιήσω, καὶ ξένω καὶ ἄστυ, μᾶλλον δὲ τοῖς ἄστοις. *Charm.* 157 C οὐκ ἂν ἔχομεν ὅ τι ποιούμεν σοι.

1374 κρείσσον' ἀγχόνης, not 'worse than hanging' (such that, rather than do them, he would have hanged himself): but, 'too bad for hanging' (such that suicide by hanging would not adequately punish their author). Eur. *Hipp.* 1217 εἰσορώσι δὲ | θέαμα κρείσσον δεργμάτων ἐφαίνετο, too dreadful to be looked on: Aesch. *Ag.* 1376 ὕψος κρείσσον ἐκπηδήματος, too high to be leaped over. ἀγχόνης: cp. Eur. *Alc.* 229; Ar. *Ach.* 125 ταῦτα δῆτ' οὐκ ἀγχόνῃ; 'is not this enough to make one hang oneself?'

1375 ἰ. τέκνων ὄψις...βλαστοῦσα = ὁρώμενα τέκνα βλαστούσα: cp. Eur. *Alc.* 967 Θρήσσαις ἐν σανίσιν τὰς | Ὀρφέα κατέγραψεν γῆρυς, which the melodious Orpheus wrote down.

1378 πύργος, the city-wall with its towers and its seven gates (already famous in the *Odyssey*, 11. 263 Θήβης ἔδος ἑπταπόλιος). Cp. *Hec.* 1209 περίε δὲ πύργος εἶχ' ἔτι πτόλω.

1379 ἀγάμαθ' ἱερά, the images of the gods in their temples: cp. 20. τῶν = ὦν, as *Ant.* 1086: cp. 1427. Soph. has this use in at least seven other places of dialogue.

κάλλιστ' ἀνὴρ εἰς ἔν γε ταῖς Θήβαις τραφεῖς 1380
 ἀπεστέρησ' ἑμαυτὸν, αὐτὸς ἐννέπων
 ὠθεῖν ἅπαντας τὸν ἀσεβῆ, τὸν ἐκ θεῶν
 φανέντ' ἀναγνον καὶ γένους τοῦ Λαίου.
 τοιάνδ' ἐγὼ κηλῖδα μηνύσας ἐμῆν
 ὀρθοῖς ἐμελλον ὄμμασιν τούτους ὄραν; 1385
 ἦκιστά γ'· ἀλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν
 πηγῆς δι' ὧτων φραγμός, οὐκ ἂν ἐσχόμην
 τὸ μὴ ποκλῆσαι τοῦμόν ἄθλιον δέμας,
 ἔν' ἢ τυφλὸς τε καὶ κλύων μηδέν· τὸ γὰρ

1380 **κάλλιστ' ἀνὴρ εἰς...τραφεῖς**, εἰς, in connection with a superlative, is strictly correct only where *one* is compared with *several*: as Eur. *Heracl.* 8 πλείστον μετέσχον εἰς ἀνὴρ Ἡρακλέει. So *Tr.* 460 πλείστας ἀνὴρ εἰς... ἔγγημε. But here, where the question is of degree in nobility, it merely strengthens **κάλλιστ'**: cp. *Thuc.* 8. 68 πλείστα εἰς ἀνὴρ, ὅστις ἐμβουλεύσαίτο τι, δυνάμενος ὠφέλειν.

1381 **ἀπεστέρησ' ἑμαυτὸν**: a regular phrase in reference to separation from civic life: *Antiphon* or. 5 § 78 εἰ δ' ἐν Αἰνῶ χωροφιλεῖ, τοῦτο οὐκ ἀπαστερῶν γε τῶν εἰς τὴν πόλιν ἑαυτὸν οὐδενός (not forfeiting any of his relations with Athens) οὐδ' ἑτέρας πόλεως πολίτης γεγεννημένος: [*Dem.*] or. 13 § 22 οὐδενός ἔργων τῶν τότε ἀπεστέρησαν ἑαυτούς, the Athenians of those days did not renounce their share in any of the great deeds of the Persian Wars.

1382 **τὸν φανέντα κ.τ.λ.**, as well as **τὸν ἀσεβῆ**, depends on **ὠθεῖν**. 'Bidding all to expel the impious one,—that man who has [*since*] been shown by the gods to be unholly—and of the race of Laius.' His thought passes from the *unknowing* person of the edict to *himself*, precisely as in 1440 f. The words **καὶ γένους τοῦ Λαίου**

are a climax, since the guilt of bloodshed, which the oracle had first denounced, was thus aggravated by a double horror.

1384 **κηλῖδα**: see on 832: **μηνύσας ἐμῆν**, sc. *οὔσαν*.

1385 **ὀρθοῖς**: see on 528.

1386 **ἀλλ' εἰ... φραγμός**, 'no, were there yet a way to choke the fount of hearing': **τῆς ἀκουούσης... πηγῆς**, the *source* (viz. the office of the ear) from which sounds flow in upon the sense: cp. *Plat. Phaedr.* 245 c ψυχῆ... πηγῆ καὶ ἀρχὴ κινήσεως. (Not the *stream* of sound itself.) **δι' ὧτων** supplements **τῆς ἀκουούσης πηγῆς** by suggesting the channel through which the sounds pass from the fount. Cp. fr. 773 *βραδεία μὲν γὰρ ἐν λόγοισι προσβολῆ | μόλις δι' ὧτὸς ἔρχεται τρυπιωμένου. ἢ ἀκούουσα πηγῆ*, instead of *ἢ πηγῆ τῆς ἀκούσεως*, is said with a consciousness that *πηγῆ* means the organ of hearing, just as we might have *τὰ ἀκούοντα ὧτα*.

1387 **ἐσχόμην**, usu. in this sense with gen., as *Od.* 4. 422 *σχέσθαι... βίης*.

1388 **τὸ μὴ**: cp. 1232. The simple *μὴ*, where (as here) *μὴ οὐ* is admissible, occurs also in prose, as *Antiph.* *Tetral.* 3 β § 4 *οὐδεὶς ἡμῶν λόγος ὑπελείπετο μὴ φανεῖσθαι εἶναι*.

1389 **ἔν' ἢ**. For **ἦ** (as 1393)

τὴν φροντίδ' ἔξω τῶν κακῶν οἰκεῖν γλυκί. 1390
 ἰὼ Κιθαιρών, τί μ' ἐδέχου; τί μ' οὐ λαβῶν
 ἔκτεινας εὐθύς, ὡς εἶδειξα μήποτε
 ἔμαυτὸν ἀνθρώποισιν ἔνθεν ἡ γεγώς;
 ὦ Πόλυβε καὶ Κόρυθε καὶ τὰ πάτρια
 λόγῳ παλαιὰ δώμαθ', οἶον ἄρά με 1395
 κάλλος κακῶν ὑπουλον ἐξεθρέψατε.
 νῦν γὰρ κακός τ' ὢν κάκ κακῶν εὐρίσκομαι.
 ὦ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπη
 δρυμός τε καὶ στενωπὸς ἐν τριπλαῖς ὁδοῖς,
 αἰ τοῦμόν αἶμα τῶν ἐμῶν χειρῶν ἄπο 1400

see on 1123. The negative *μηδέν* here shows how in this construction *ἴνα* is essentially final, 'so that I might have been'; not = 'in which case I should have been'—for which the negative must have been *οὐδέν*. So *ὡς εἶδειξα μήποτε* (1392), that I might never have shown. Eur. fr. 442 *φεί φεί τὸ μὴ τὰ πράγματ' ἀνθρώποις ἔχειν | φωνήν, ὡ' ἦσαν μηδέν οἱ δευοὶ λόγοι*.

1390 *ἔξω τῶν κακῶν*, i.e. undisturbed by those sights and sounds from the outer world which serve to recall past miseries.

1391 The imperf. *ἐδέχου* helps the personification: 'wert ready to shelter me.'

1392 *ὡς εἶδειξα*: see on 1389.

1394 *τὰ πάτρια λόγῳ* = τὰ λόγῳ πάτρια, an order the less harsh since *πάτρια* is supplemented by *παλαιά*. Cp. *Ai.* 635 *ὁ νοσῶν μάταν: El.* 792 *τοῦ θανόντος ἀρτίως: Aesch. P. V.* 1013 *τῷ φρονούντι μὴ καλῶς*.

1395 f. *οἶον ἄρά με κ.τ.λ.*, 'how seeming-fair was I your nursling, and what ills were festering beneath!' *κάλλος κακῶν ὑπουλον*, a fair surface, with secret ills festering beneath it (gen. *κακῶν* as after words of fulness, = *κρυπτῶν κακῶν γέμον*). *κάλλος*,

concrete, a fair object, Xen. *Cyr.* 5. 2. 7 *τὴν θυγατέρα, δευῶν τι κάλλος καὶ μέγεθος, πενθικῶς δ' ἔχουσαν*. *ὑπουλον*, of a sore festering beneath an *οὐλή* or scar which looks as if the wound had healed: Plat. *Gorg.* 480 B *ὅπως μὴ ἐγγροισθῆν τὸ νόσημα τῆς ἀδικίας ὑπουλον τὴν ψυχὴν ποιῆσει καὶ ἀνάτον*, 'lest the disease of injustice become chronic, and render his soul *gangrenous* and past cure' (Thompson). Thuc. 8. 64 *ὑπουλον αὐτονομίαν, unsound* independence opp. to *τὴν ἀντικρυς ἐλευθερίαν*. Dem. or. 18 § 307 *ἡσυχίαν ἀγειν ἀδικον καὶ ὑπουλον*, unjust and *insecure* peace.

1397 *κάκ κακῶν* like *ἀνοσίων παῖς* (1360), with reference to the stain incurred by Iocasta.

1398 f. His memory recalls the scene as if he were again approaching it on his way from Delphi. First, he descries three roads converging in a deep glen or ravine (*τρεῖς κέλευθοι*—*κεκρυμμένη νάπη*): then, descending, he comes to a coppice (*δρυμός*) at a point where his own road narrows (*στενωπός*) just before its junction with the two others (*ἐν τριπλαῖς ὁδοῖς*). See on 733.

1400 *τοῦμόν αἶμα*, thus divided from *πατρός*, is more than

ἐπίετε πατρός, ἀρά μου μέμνησθέ τι,
οἳ ἔργα δράσας ὑμῖν εἶτα δεῦρ' ἰὼν
ὅποῖ ἔπρασσον αὐθις; ᾧ γάμοι γάμοι,
ἐφύσαθ' ἡμᾶς, καὶ φυτεύσαντες πάλιν
ἀνεῖτε ταύτου σπέρμα, κάπεδείξατε 1405
πατέρας, ἀδελφούς, παῖδας, αἷμ' ἐμφύλιον,
νύμφας γυναῖκας μητέρας τε, χῶπόσα
αἰσχιστ' ἐν ἀνθρώποισι ἔργα γίνεται.
ἀλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἃ μηδὲ δρᾶν καλόν,
ὅπως τάχιστα πρὸς θεῶν ἔξω μέ που 1410
καλύψατ', ἢ φονεύσατ', ἢ θαλάσσιον
ἐκρίψατ', ἔνθα μήποτ' εἰσόνψεσθ' ἔτι.
ἴτ', ἀξιώσατ' ἀνδρὸς ἀθλίου θιγεῖν.
πίθεσθε, μὴ δεισητε. τὰμὰ γὰρ κακὰ
οὐδεὶς οἶός τε πλὴν ἐμοῦ φέρειν βροτῶν. 1415

αἷμα τοῦμοῦ πατρός: 'that father's blood which was mine own.'

1401 For τι, which has a tone of bitterness here, see on 124, 969. The mss. give μέμνησθ' ὅτι, which scarcely admits of defence.

1405 ἀνεῖτε ταύτου σπέρμα, 'ye bore children to your child.' By the change of one letter, we restore sense to the passage. The ταύτων of the mss. is nonsense.

1405 ff. 'Ye created an incestuous kinship of fathers, brothers, sons,—brides, wives, mothers.'...

The marriage of Iocasta with Oedipus constituted (ἀπέδειξατε) Oedipus at once *father and brother* (of his children), while he was also *son* (of his wife),—the closest relation in *blood* (αἷμ' ἐμφύλιον) becoming also the *husband*. The marriage made Iocasta the *bride* (νύμφας)—aye, and the child-bearing *wife* (γυναῖκας)—of him to whom she was also *mother* (μητέρας). Thus, through the birth of children from such a marriage, complex horrors of relationship arose (ὅπως αἰσχιστα ἔργα γίνεται). αἷμ' ἐμφύλιον is

in apposition with πατέρας ἀδελφούς παῖδας,—'a blood kinship' standing for a 'blood-kinsman.' It expresses that the monstrous union confounded the closest tie of *consanguinity* with the closest tie of *affinity*. 'The phrase ἐμφύλιον αἷμα, like συγγενὲς αἷμα, would in Tragedy more often mean 'murder of a kinsman.' But it can, of course, mean also 'kindred blood' in another sense; and here the context leaves no ambiguity.

1410 ff. ἔξω μέ που | καλύψατ': the blind man asks that they will lead him away from Thebes, and *hide* him from the sight of men in some lonely spot—as amid the wilds of Cithaeron (1451).

1411 θαλάσσιον: see on ἐκτόπιον, 1340.

1412 ἔνθα μήποτ': see on 796.

1415 No one can share the burden of his ills. Other men need not fear to be polluted by contact with him, as with one guilty of blood. His unwitting crimes and his awful sufferings—alike the work of Apollo—place

- XO. ἀλλ' ὦν ἐπαιτεῖς ἐς δέον πάρεσθ' ὄδε
 Κρέων τὸ πράσσειν καὶ τὸ βουλευεῖν, ἐπεὶ
 χῶρας λείπεται μούνος ἀντὶ σοῦ φύλαξ.
 OI. οἴμοι, τί δῆτα λέξομεν πρὸς τόνδ' ἔπος;
 τίς μοι φανεῖται πίστις ἔνδικος; τὰ γὰρ 1420
 πάρος πρὸς αὐτὸν πάντ' ἐφειρήμαι κακός.

[CREON enters crowned, followed by two attendants.]

- KP. οὐχ ὡς γελαστής, Οἰδίπους, ἐλήλυθα,
 οὐδ' ὡς ὄνειδίων τι τῶν πάρος κακῶν.
 ἀλλ' εἰ τὰ θνητῶν μὴ κατασχύνεσθ' ἔτι [To the
 attendants.
 γένεθλα, τὴν γοῦν πάντα βόσκουσιν φλόγα 1425
 αἰδέεσθ' ἀνακτος Ἥλιου, τοιούνδ' ἄγος

him apart. See the passage in which he speaks of all that separates his fate from that of other men stained with guilt, *O. C.* 266—274. And, in illustration of the fear which he seeks to allay, compare the plea of Orestes that, since he has been duly purified from bloodshed, contact with him has ceased to be dangerous (Aesch. *Eum.* 285 ὅσοις προσῆλθον ἀβλαβεῖ ξηνοῦσιν).

1416 ὦν ἐπαιτεῖς ἐς δέον = reasonably in respect of those things which (ὦν = τούτων ᾧ) you ask: the gen. being dependent on the notion of ἐς δέον as = ἐς καιρὸν.

1417 τὸ πράσσειν καὶ τὸ βουλευεῖν are strictly accusatives of respect, 'as to the doing and the planning,' i.e. with a view to doing and planning. So *Ant.* 79, *El.* 1030, *O. C.* 442, *Ph.* 1253, etc.

1418 μούνος: see on 304. The use of μούνος for μόνος is simply a matter of metrical convenience; there is no special emphasis in the strengthened form. The same is true of ξείνος and ξένος, with this exception, that, even where metre admitted ξέν', ξείν' occurs as

the first word of an address: Eur. *I. T.* 798 ξείν', οὐ δίκαιως. In *O. C.* 928 also, L and A give ξείνον παρ' αστοῖς.

1420 τίς μοι φανεῖται πίστις ἔνδικος; 'what reasonable claim to confidence can be produced on my part?' Oedipus had brought a charge against Creon which was false, and had repudiated a charge against himself which was true. He means:—'How can I expect Creon to believe me now, when I represent myself as the blind victim of fate,—when I crave his sympathy and pity?' πίστις has two main senses, each of which has several shades,—(1) *faith*, and (2) *a warrant for faith*. Here it is (2), essentially as in *O. C.* 1632 δός μοι χερὸς σῆς πίστιν.

1421 πάντ': see on 475.

1422 Cp. the words of Tennyson's Arthur to Guinevere: 'Yet think not that I come to urge thy crimes.'

1425 βόσκουσιν boldly for τρέφουσιν: cp. Aesch. *Ag.* 633, where the sun is τοῦ τρέφοντος... χθονὸς φύσιν.

ἀκάλυπτου οὕτω δεικνύναι, τὸ μῆτε γῆ
μῆτ' ὄμβρος ἱερός μῆτε φῶς προσδέξεται.
ἀλλ' ὡς τάχιστ' ἐς οἶκον ἐσκομίζετε·
τοῖς ἐν γένει γὰρ τὰγγενῆ μάλισθ' ὄρᾶν
μόνοις τ' ἀκούειν εὐσεβῶς ἔχει κακά.

1430

ΟΙ. πρὸς θεῶν, ἐπεὶπερ ἐλπιδος μ' ἀπέσπασας,
ἄριστος ἐλθὼν πρὸς κάκιστον ἄνδρ' ἐμέ,

1427 f. *δεικνύναι* depends on *αἰδέσθε*, for the construction of which with (1) acc. of persons revered, and (2) infin. of act which such reverence forbids, cp. Xen. *An.* 2. 3. 22 ἡσχύνθημεν καὶ θεοὺς καὶ ἀνθρώπους προδοῦναι αὐτόν, 'respect for gods and for men forbade us to betray him.' τὸ (=δ, see on 1379) μῆτε, not οὔτε, since τοιούτ' ἄγος indicates a class of ἄγη: not merely 'which,' but 'such as,' earth will not welcome (*quod Terra non admissura sit*): cp. 817, *El.* 654 ὄσαν ἐμοὶ | ὄσνοια μὴ πρόσσεστω. Similarly ἐνθα μῆπορ', 796, 1412; ὄπου μῆ-δενός, 1436. γῆ—ὄμβρος—φῶς. The pollution (ἄγος) of Oedipus is such that the pure elemental powers represented by earth, the rain from heaven, the light—cannot suffer it to remain in their presence (*προσδέξεται*): it must be hidden from them. Cp. Aesch. *Eum.* 904 f., where the Erinyes, as Chthonian powers, invoke blessings on Attica, γῆθεν—ἐκ τε ποικίλας δρόσου—ἐξ οὐρανοῦ τε. ὄμβρος here is not a *synonym* but a *symbol* of water generally, as with Empedocles 282 ὡς τότ' ἐπειτ' ἔδιηνε Κύπρις χθόνα θηρὸν ἐν ὄμβρῳ, | εἰ-δεα καὶ ποιούσα θεῶν πυρὶ δῶκε κρατῦναι: cp. Lucr. I. 714 f. *quat-tuor ex rebus posse omnia rentur Ex igni terra atque anima pro-crescere et imbri*. In *Ant.* 1073 the exposure of the unburied

corpse is spoken of as a *violence* to οἱ ἄνω θεοὶ (*βιάζονται*). It was a common form of oath to pray that, if a man swore falsely, neither earth, nor sea, nor air, might tolerate the presence of his corpse (Eur. *Or.* 1085, *Hipp.* 1030).

1428 The original sense of ἱερός, 'strong' (Curt. *Etym.* § 614), suits a few phrases, such as ἱερός ἰχθύς (*Il.* 16. 407). But in such as ἱερόν ἡμαρ, κνέφας, ὄμβρος, ποτα-μῶν etc. it is more likely that the poet had no consciousness of any other sense than 'sacred.'

1430 The objection to taking μάλιστα with τοῖς ἐν γένει is not that it follows these words (see on 1394), but that τὰγγενῆ inter-venes. Rather join it with εὐσεβῶς ἔχει. ὄρᾶν μόνοις τ' ἀκούειν = μόν-οις ὄρᾶν ἀκούειν τε.

1432 ἐλπίδος μ' ἀπέσπασας, suddenly plucked me away from (made me to abandon) my uneasy foreboding: cp. Lat. *revellere* (*falsorum persuasionem*, Sen. *Epist.* 95), and our phrase, 'a revulsion of feeling': *At.* 1382 ὡς μ' ἐψευσας ἐλπίδος πολύ. Conversely (*El.* 809) ἀποσπασας...φρενός | αἱ μοὶ μῦναι παρήσαν ἐλπίδων.

1433 ἄριστος ἐλθὼν πρὸς... ἐμέ, having come to me in so noble a spirit; cp. 1422 ἐλήλυθα. This is more natural than to render, 'having proved thyself most noble towards me' (see on 1357).

- πιθού τί μοι· πρὸς σοῦ γάρ, οὐδ' ἐμοῦ, φράσω.
 KR. καὶ τοῦ με χρείας ὧδε λιπαρεῖς τυχεῖν; 1435
 OI. ῥιψὺν με γῆς ἐκ τῆσδ' ὅσον τάχισθ', ὅπου
 θνητῶν φανούμαι μηδενὸς προσήγορος.
 KR. ἔδρασ' ἂν εὖ τοῦτ' ἴσθ' ἂν, εἰ μὴ τοῦ θεοῦ
 πρῶτιστ' ἔχρηζον ἐκμαθεῖν τί πρακτέον.
 OI. ἀλλ' ἢ γ' ἐκείνου πᾶσ' ἐδηλώθη φάτις, 1440
 τὸν πατροφόντην, τὸν ἀσεβῆ μ' ἀπολλύναι.
 KR. οὕτως ἐλέχθη ταῦθ' ὅμως δ', ἵν' ἕσταμεν
 χρείας, ἄμεινον ἐκμαθεῖν τί δραστέον.
 OI. οὕτως ἄρ' ἀνδρὸς ἀθλίου πεύσεσθ' ὕπερ;
 KR. καὶ γὰρ σὺ νῦν τὰν θεῶ πίστιν φέροισι. 1445
 OI. καὶ σοί γ' ἐπισκήπτω τε καὶ προστρέφομαι,

1434 πρὸς σοῦ, in thy interest: Eur. *Alc.* 58 πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης: *Tr.* 479 δεῖ γὰρ καὶ τὸ πρὸς κείνου λέγειν, the argument on his side.

1435 χρείας, request: *O. C.* 1754 προσκίνομέν σοι. ΘΗ. τίως, ὦ παῖδες, χρείας ἀνάσαι;

1437 μηδενὸς προσήγορος, accosted by no one: for the gen., cp. *El.* 1214 οὕτως ἀτιμὸς εἰμι τοῦ τεθνηκότος; *ib.* 344 κείνης διδακτά. (See Thompson, *Gk. Synt.* § 110.) With dat., *Ph.* 1353 τῷ προσήγορος; see on 1337: for ὅπου μὴ with fut. indic., on 796.

1438 For the doubled ἂν with ἔδρασα, cp. 862; join τοῦτ' with ἴσθι: it could not here go with ἔδρασα.

1440 φάτις (151), the message brought by Creon from Delphi (86): πᾶσ', 'in full,' explicitly: *Ai.* 275 κεύσας...λύπη πᾶς ἐλήλαται. The indefinite person of the φάτις is identified with Oedipus just as in 1382 f.

1442 ἴ. ἵνα...χρείας: see 367.

1444 οὕτως with ἀθλίου: *Ph.* 104 οὕτως ἔχει τι δευδὸν ἰσχύος θράσος;

1445 The καὶ belongs to σὺ:

'yes, for even thou in sooth would'st now believe in the god (though formerly thou didst not believe his word by the mouth of Teiresias).' This is not spoken in mockery, but with grave sorrow. The phrase πίστιν φέροισι as = πιστεύοις (*El.* 735 τῷ τέλει πίστιν φέρων) prob. = 'render belief' (as a tribute due), cp. φόρον, δασμόν, χρήματα φέρον, and the like figure in Pind. *Ol.* 11. 17 νικῶν | ἴλα φερέτω χάριν.

1446 καὶ σοί γ': yes [I am prepared to abide by Apollo's word], and on thee too I lay an injunction, and will now make a prayer to thee; i.e. as I turn to the god for what he alone can give (cp. 1519 τοῦ θεοῦ μ' αἰτεῖς δόσαν), so I turn to thee for that which lies in thine own power. The midd. προστρέφομαι as in fr. 759 Ἐργάνην (Athene)...προστρέπεσθε: the active has the same sense in *Ai.* 831, *O. C.* 50. On the future, see 1077. There is no cause to desire ἐπισκήψω: each tense has its due force: I now enjoin, and am going on to ask. Just so in Thuc. 2. 44 οὐκ δλοφύρομαι μᾶλλον ἢ παραμυθήσομαι, where the conjecture

τῆς μὲν κατ' οἴκους αὐτὸς ὄν θέλεις τάφον
 θοῦ· καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ·
 ἐμοῦ δὲ μήποτ' ἀξιωθήτω τόδε
 πατρῶν ἄστν ζῶντος οἰκητοῦ τυχεῖν,
 ἀλλ' ἔα με valein ὄρεσιν, ἔνθα κλήζεται
 οὐμὸς Κιθαιρῶν οὗτος, ὄν μήτηρ τέ μοι
 πατήρ τ' ἐθέσθην ζῶντε κύριον τάφον,

1450

δολοφουροῦμαι is needless: 'I do not bewail them, but rather intend to comfort them.' With the *v. l.* προτρέψομαι, the sense is:—yes [I am sensible of my duty to Apollo], and I enjoy on thee, and will exhort thee, to do thine. But this strain of lofty admonition seems little in accord with the tone of the broken man who has just acknowledged Creon's unexpected goodness (1432), and is now a suppliant (cp. 1468).

1447 τῆς κατ' οἴκους: the name of Iocasta has not been uttered since 1235. Contrast 950.

1448 τελεῖς, absol., like ἔρδειν, perform rites, i.e. the ἐντάφια. The special term for offerings to the dead was ἐναγίζειν.

1449 ἀξιωθήτω, be condemned: Her. 3. 145 ἐμὲ μὲν, ὦ κάκιστε ἀνδρῶν, ... ἀδικήσαντα οὐδὲν ἄξιον δεσμοῦ γοργύρης ἤξιωσας, doomed me to a dungeon though I had done no wrong worthy of bonds.

1451 ἔα, a monosyllable by synizesis, as in Ant. 95 ἀλλ' ἔα με. Cp. Od. 9. 283 νέα μὲν μοι κατέαξε Ποσειδάων ἐνοσίχθων. ὄρεσιν, locative dative, cp. γῆ, 1266. ἔνθα κλήζεται κ.τ.λ., lit., 'where my Cithaeron yonder is famed,' = 'where yonder is Cithaeron, famed as mine,'—i.e. made famous by the recent discovery that it is Οἰδίπου τροφὸς καὶ μήτηρ (1092). There is an intense bitterness in the words: the name of Cithaeron is for ever to be linked with his dark story. κλήζεται is stronger than

καλεῖται, as in Tr. 659 ἔνθα κλήζεται θνητήρ means, 'where fame (that brought the tidings of his great victory) tells of him as sacrificing.' For the idiom cp. Il. 11. 757 Ἀλεισίου ἔνθα κολῶνῃ | κέκληται.

1453 The words ἐξ ἐκείνων form the decisive argument for the ζῶντε of the MSS. against Toup's specious emendation, ζῶντι. His parents in their life-time appointed Cithaeron to be his grave. Now they are dead; but, though he can no longer die by their agency, he wishes to die ἐξ ἐκείνων, by their doom; i.e. by self-exposure in the same wilds to which they had consigned him. The thought of the hostile dead bringing death upon the living is one which Sophocles has more than once: Ai. 1026 εἶδες ὡς χρόνῳ | ἐμελλέ σ' Ἔκτωρ καὶ θανῶν ἀποφθιεῖν; Trach. 1163 (Heracles speaking of Nessus) ζῶντά μ' ἔκτεινεν θανῶν. The reading ζῶντι, on the other hand, yields nothing but a weak verbal antithesis with τάφον. Had his parents meant him to live in lonely misery on Cithaeron, there would be some point in calling it his 'living grave.' But they meant him to die there forthwith (cp. 1174); ζῶντι, then, would mean nothing more than that the grave was chosen before the babe was dead. κύριον, appointed by their authoritative decision: cp. Aesch. Eum. 541 ποιῶν γὰρ ἐπέσται | κύριον μένει τέλος.

ἴν' ἐξ ἐκείνων, οἳ μ' ἀπαλλύτην, θάνω.
 καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον 1455
 μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἂν ποτε
 θνήσκων ἐσώθην, μὴ ἴπι τῷ δεινῷ κακῷ.
 ἀλλ' ἡ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶσ', ἴτω·
 παίδων δὲ τῶν μὲν ἀρσένων μὴ μοι, Κρέον,
 προσθῆ μέριμναν· ἄνδρες εἰσίν, ὥστε μὴ 1460
 σπάνιν ποτὲ σχεῖν, ἔνθ' ἂν ὤσι, τοῦ βίου·
 ταῖν δ' ἀθλίαιν οἰκτραῖν τε παρθένων ἐμαῖν,
 αἶν οὐποθ' ἡμῆ χωρὶς ἐστάθη βορᾶς

1454 ἀπαλλύτην: for the imperf. of intention, cp. Andoc. or. 1 § 41 τὸν πατέρα μου ἀπώλλυε ('sought to ruin'), συνειδότα ἀποφαίνων.

1455 οἶδα μὴ (not οὐ) **πέρσαι ἂν**. οὐ (before infin. no less than in other cases) introduces a negative statement, μὴ a negative conception. Where *personal assurance of a fact* is expressed, μὴ with infin. can give this emphasis; so Dem. or. 21 § 222 πεπιστευκε τῇ πολιτείᾳ μηδένα. ἔλξει μὴδ' ὑβριεῖν μὴδὲ τυπηῆσεν: [Dem.] or. 40 § 47 αὐτὸς ἐαυτοῦ καταμαρτυρεῖ μὴ ἐξέκεινον γεγενῆσθαι. So μὴ with infin. occurs after πέποιθα, πέπεισμαι, sometimes also φημί, λέγω, οἴομαι, νομίζω. οὐ πέρσαι ἂν would also be right here, as representing the simple statement, ὅτι οὐκ ἂν πέρσειε.

1457 with μὴ understand **σωθείς**, = εἰ μὴ ἐσώθην ἐπὶ κακῷ τῷ: cp. *Ai.* 950 οὐκ ἂν τὰδ' ἔστη τῆδε μὴ θεῶν μετὰ, *sc.* στάντα, = εἰ μὴ ἔστη.

1460 προσθῆ μέριμναν, *take care upon thee*: so often of assuming a *needless burden*: Thuc. 1. 78 μὴ... οἰκείον πόνον προσθήσθε: *ib.* 144 κωδῆπος αὐθαιρέτους μὴ προστίθεσθαι: Plat. *Prot.* 346 D ἐχθρας ἐκουσias...προστίθεσθαι. ἄνδρες, males (though not ἐξηρδωμένοι); cp. *Tr.* 102α θῆλυς οὐσα κοῦκ ἀνδρὸς φῶσιν.

1462 ff. ταῖν δ' ἀθλίαιν. Instead of supplying πρόσθον μέριμναν, it is better to regard αἶν in 1466 as an anacolouthon for ταῖταιν, arising from the length of the preceding clause.

1463 f. αἶν for *whom* ἡ ἐμὴ βορᾶς **τράπεζα** the table at which I ate οὐποτε χωρὶς ἐστάθη was never placed apart, ἄνευ τοῦδ' ἀνδρός (so that they should be) *without me*. Instead of ἄνευ αὐταῖν, we have ἄνευ τοῦδ' ἀνδρός, because (αἶν being dat. of persons affected) αἶν οὐποτε ἡ ἐμὴ τράπεζα χωρὶς ἐστάθη ἄνευ τοῦδ' ἀνδρός is equivalent to αἶ οὐποτε τὴν ἐμὴν τράπεζαν χωρὶς σταθεῖσαν εἶδον, (ὥστε εἶναι) ἄνευ τοῦδ' ἀνδρός. The attributive gen. βορᾶς is equivalent to an adj. of quality like τρόφιμος, as Eur. *Phoen.* 1491 στολις τρυφᾶς = στολις τρυφερά: and like ἀμαξία σίτου (*Xen. Cyr.* 2. 4. 18) 'waggon-loads of grain.' Cp. *El.* 19 ἀστρων...εὐφρόνη and note. ἐστάθη, because a light table is brought in for the meal, and removed after it (cp. *Il.* 24. 476, *Od.* 10. 354 etc.). ἄνευ τοῦδ' ἀνδρός, explaining χωρὶς, as in *Ph.* 31 κενὴν οἰκησιν is explained by ἀνθρώπων δίχα, *Ai.* 464 γυμνὸν φανέντα by τῶν ἀριστείων ἀτερ. ἄνευ as in *Tr.* 336 μάθης ἄνευ τῶνδ', hear apart from these.

τράπεζ' ἀνευ τοῦδ' ἀνδρός, ἀλλ' ὄσων ἐγὼ
 ψαύοιμι, πάντων τῶνδ' αἶε μετειχέτην· 1465
 αἶν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῖν
 ψαῦσαι μ' ἕασον κάποκλαύσασθαι κακά.
 ἴθ' ὠναξ,
 ἴθ' ὃ γονῆ γενναίε. χερσὶ τῶν θυγῶν
 δοκοῖμ' ἔχειν σφας, ὥσπερ ἤνικ' ἔβλεπον. 1470

[CREON'S attendants lead in the children, ANTIGONE and ISMENE.]

τί φημί;
 οὐ δὴ κλύω που πρὸς θεῶν τοῖν μοι φίλοι
 δακρυρροούντων, καὶ μ' ἐποικτείρας Κρέων
 ἐπεμψέ μοι τὰ φίλτατ' ἐκγόνοιον ἐμοῖν;
 λέγω τι; 1475

ΚΡ. λέγεις· ἐγὼ γάρ εἰμ' ὁ πορσύνας τάδε,

1466 μέλεσθαι, infin. for imper.: cp. 462. μάλιστα μὲν: see on 926.

1468 ἴθ' ὠναξ. A moment of agitated suspense is marked by the bacchius interrupting the trimeters, as *Ph.* 749 f. (in an anxious entreaty, as here) ἴθ' ὃ καί. So *O. C.* 1271 τί σιγῆς; *id.* 318 τάλανα. The speech of the agonised Heracles is similarly broken by short dactylic or choriambic phrases, *Tr.* 1081, αὐ αἶ, ὦ τάλας: 1085 ὠναξ' Ἀἰδοῦ, δέξαι μ', | ὦ Διὸς ἀκτίς, παῖσον. But Soph. has used the license most sparingly, and always, it may be said, with fine effect.

1469 γονῆ γενναίε, noble in the grain,—one whose γενναϊότης is γνησία, inbred, true,—referring to the ἀρετή just shown by Creon (1433). γονῆ here is not merely intensive of γενναίε, making it=γενναϊότητα. Cp. *Al.* 1094 μηδὲν ὦν γοναῖσιν.

1470 ἔχειν σφας. σφέας has the accent in Homer when it is emphatic, as when joined with αὐτούς, being then a dissyllable: *Il.* 12. 43 σφέας αὐτούς. When non-emphatic and enclitic, it is a monosyllable:

Od. 4. 77 καὶ σφας φωνήσας. The perispomenon σφέας corresponds to the accented σφέας, as in σφέας αὐτούς: the enclitic σφας to the enclitic σφας.

1471 τί φημί; 'Ha?' the cry of one startled by a sound or sight, as *Tr.* 865: *O. C.* 315 τί φῶ;

1472 τοῖν...φίλοι | δακρυρροούντων. The use of the masc., referring to the two girls, is distinct from the poetical use by which a woman speaking of herself can use the masc. plural, but exemplifies the Attic preference for the masc. to the fem. dual in participles, and in some adjectives and pronouns: cp. *Xen. Cyr.* 1. 2. 11 μίαν ἀμφω τοῖτω τῷ ἡμέρα λογίζονται. So τῷ θεῷ, τοῖν θεοῖν (Demeter and Persephone).

1474 τὰ φίλτατ' ἐγ. ἐμοῖν, my chief treasure, (consisting in) my two daughters: cp. on 201 κοινῶν παίδων κοινά: *El.* 682 πρόσχημ' ἀγῶνος, a glory (consisting in) a contest.

1475 λέγω τι; 'am I right?' cp. *Ar. Eq.* 333 μὴν δεῖξον ὡς οὐδὲν

- γνούς τὴν παρούσαν τέρψιν, ἣ σ' εἶχεν πάλαι.
 ΟΙ. ἀλλ' εὐτυχοῖς, καὶ σε τῆσδε τῆς ὁδοῦ
 δαίμων ἄμεινον ἢ 'μὲ φρουρήσας τύχοι.
 ὦ τέκνα, ποῦ ποτ' ἐστέ; δεῦρ' ἴτ', ἔλθετε 1480
 ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,
 αἰ τοῦ φυτουργοῦ πατρός ὑμῖν ὠδ' ὄραν
 τὰ πρόσθε λαμπρὰ προὔξενησαν ὄμματα·
 ὅς ὑμῖν, ὦ τέκν', οὔθ' ὄρων οὔθ' ἰστορῶν
 πατὴρ ἐφάνθη ἔνθεν αὐτὸς ἠρόθην. 1485
 καὶ σφῶ δακρῶν· προσβλέπειν γὰρ οὐ σθένω·
 νοούμενος τὰ λοιπὰ τοῦ πικροῦ βίου,
 οἶον βιῶναι σφῶ πρὸς ἀνθρώπων χρεῶν.
 ποίας γὰρ ἀστῶν ἤξει' εἰς ὀμιλίας,

λέγει τὸ σωφρόνως τραφῆναι, 'what nonsense it is.'

1477 γνούς...πάλαι: aware of the delight which you now feel,—as you ever felt it: *i.e.*, taught by the past to foresee that you would thus rejoice.

1478 τῆσδε τῆς ὁδοῦ, causal gen.: *El.* 626 θράσους | τοῦδ' οὐκ ἀλύξεις.

1481 ὡς τὰς...χέρας. As the sense is so plainly equivalent to ὡς ἐμέ, we are scarcely justified in changing ὡς to εἰς or ἐς. Soph. has ὡς ὑμᾶς *Tr.* 366.

1482 f. 'Whose offices have wrought that your sire's once bright eyes should be such orbs as these.' προὔξενησαν ὑμῖν, *have effected* for you that...ὠδε ὄραν should see thus; *i.e.* should be sightless: cp. 1273. προξενεῖν = (1) to be a πρόξενος: then (2) fig., to lend one's good offices: either (a) absol., as *O. C.* 465 προξένοι, stand my friend: or (b) with dat. and acc., or acc. and infin., to effect a thing, or result, for one: *Xen. An.* 6. 5. 14 ἴστε...με...οὐδένα πω κίνδυνον προξενήσαντα ὑμῖν: *Soph. Tr.* 726 ἐλπίς ἦτις καὶ θράσος τι προξενεῖ. In particular,

προξενεῖν τινά τι = συνιστάναι, to introduce one person to another.

1484 οὔθ' ὄρων οὔθ' ἰστορῶν: *i.e.* neither recognising his mother when he saw her, nor possessing any information which could lead him to suspect that she was such. ἰστορεῖν is (1) to be, or (2) to become, ἴστωρ, a knower: *i.e.* (1) to have information, or (2) to seek it. Sense (2) is more frequent: but Aesch. has (1) in *Eum.* 455 and *Pers.* 454, Soph. probably in *Tr.* 382. Here (1) is best: cp. *O. C.* 273 νῦν δ' οὐδὲν εἰδὼς ἰκόμην ἠ' ἰκόμην.

1485 ἠρόθην: cp. 1257, 1210.

1489 f. ὀμιλίας...ἑορτάς. The poet is thinking of his own Athens, though the language is general. ὀμιλίας comprises all occasions on which Attic women could appear in public,—as at the delivery of ἐπιτάφιοι (*Thuc.* 2. 45): ἑορτάς suggests such festivals as the Thesmophoria, the Panathenaea, or the Dionysia (when women were present in the theatre, at least at tragedy). To feel the force of this passage, we must remember how closely the Greek festivals were bound up with the

ποιίας δ' ἑορτάς, ἔνθεν οὐ κεκλαυμένοι 1490
 πρὸς οἶκον ἕξεσθ' ἀντὶ τῆς θεωρίας;
 ἀλλ' ἠνίκ' ἂν δῆ πρὸς γάμων ἤκητ' ἀκμάς,
 τίς οὗτος ἔσται, τίς παραρρίψει, τέκνα,
 τοιαύτ' ὄνειδη λαμβάνων, ἃ τοῖς ἐμοῖς
 γόνοισιν ἔσται σφῶν θ' ὁμοῦ δηλήματα; 1495

life of the *family*. Kinsfolk took part in them together: and at such moments a domestic disgrace, such as that which the sisters inherited, would be most keenly felt. It was the Attic custom for a bridegroom Θεσμοφόρια ἐστὶν τὰς γυναῖκας, to provide a banquet at the next Thesmophoria for the women of his deme (Isae. or. 3 § 80), and also φράτορι γαμηλίαν εἰσφέρειν, to provide a banquet for his clansmen when his bride was introduced into his φρατρία (or. 8 § 18).

1490 κεκλαυμένοι ('bathed in tears'), only poet.: later poets and Plut. have κέκλασμαι: the poet. δεδακρυσμένος also occurs in later prose, Plut., Lucian, etc. The festivals were religious celebrations, which would be polluted by the presence of persons resting under an inherited ἄγος (cp. note on 240). Some word or act reminds the daughters of Oedipus that they are thus regarded, and they go home in tears. Greek sensitiveness to public notice on such occasions might be illustrated by the story in Her. of the affront offered to the deposed king Demaratus by his successor Leoty-chides at the Spartan festival of the γυμνοσαιδία (6. 67). Demaratus drew his robe over his head, and left the theatre: κατακαλυψάμενος ἦε ἐκ τοῦ θεήρου ἐς τὰ ἑωντοῦ οἴκτα. Contrast the effusive public greeting which Electra imagines herself and Chrysothemis

as receiving ἐν θ' ἑορταῖς ἐν τε πανδήμῳ πόλει (*El.* 982).

1491 ἀντὶ τῆς θεωρίας, 'instead of sharing the holiday.' θεωρία is (1) subjectively, a *sight-seeing*: (2) objectively, a *spectacle*. In sense (1) the article is added here because a definite occasion is meant; usually, the art. is absent: Thuc. 6. 24 πόθῳ ὄψεως καὶ θεωρίας: Plat. *Rep.* 556 C ἡ κατὰ θεωρίας ἢ κατὰ στρατείας (on *travels* or *campaigns*).

1493 τίς οὗτος ἔσται, τίς κ.τ.λ., is more animated for τίς οὗτος ἔσται, ὅστις.

1494 λαμβάνων instead of the infin. with παραρρίψει, as Plat. *Legg.* 699 A οὐδέτις τότε ἐβόηθησεν οὐδ' ἐκινδύνευσεν ἐξυμμαχόμενος.

1495 γόνοισιν The disgrace of the polluted house will be ruinous not only to the *sons* of Oedipus—who, as men, will still be able to cope with the disadvantage so far at least as to win their bread (1460)—but also to his helpless *daughters*, on whom the inherited dishonour will entail destitution (1506). The γονέσων of the mss. yields no tolerable sense, whether it is referred to Laius and Iocasta or to Iocasta alone. δῆλημα is a hurt, bane, mischief, in a physical or material sense: *Od.* 12. 286 ἄνεμοι χάλεποι, δῆλήματα νηῶν: *Hom. Hymn. Apoll.* 364 (of the dead monster) οὐδὲ σύ γε ζῶουσα κακὸν δῆλημα βροτοῖσιν: Aesch. fr. 119 δοοπύρων δῆλημα χωρίτης δράκων (the serpent

τί γὰρ κακῶν ἄπεστι; τὸν πατέρα πατήρ
 ὑμῶν ἔπεφνε· τὴν τεκοῦσαν ἤρσεν,
 ὅθεν περ αὐτὸς ἐσπάρη, κακ τῶν ἴσων
 ἐκτίσασθ' ὑμᾶς ὥνπερ αὐτὸς ἐξέφυ.
 τοιαῦτ' ὀνειδιεῖσθε. κᾶτα τίς γαμεῖ; 1500
 οὐκ ἔστιν οὐδεὶς, ὦ τέκν', ἀλλὰ δηλαδὴ
 χέρσους φθαρῆναι καγάμους ὑμᾶς χρεῶν.
 ὦ παῖ Μενοικέως, ἀλλ' ἐπεὶ μόνος πατήρ
 ταῦταιν λέλπειναι, νῶ γάρ, ὦ 'φυτεύσαμεν,
 ὀλώλαμεν δὺ' ὄντε, μή σφε περιίδης 1505
 πτωχὰς ἀνάνδρους ἐγγενεῖς ἀλωμένας,
 μηδ' ἐξισώσης τάσδε τοῖς ἐμοῖς κακοῖς.
 ἀλλ' οἰκτιρῶν σφας, ὦδε τηλικάσδ' ὀρῶν
 πάντων ἐρήμους, πλὴν ὕσον τὸ σὸν μέρος.
 ξύννευσον, ὦ γενναῖε, σὴ ψαύσας χερί. 1510
 σφῶν δ', ὦ τέκν', εἰ μὲν εἰχέτην ἤδη φρένας,

in the fields, a bane of wayfarers). The disgraces are *δηλήματα* to the sons and daughters as involving their ruin in life: but could not be called *δηλήματα* to the *dead* in the remote figurative sense of *marring their memories*.

1496 *πατέρα*: for the tribrach see on 719.

1497 *τὴν τεκ... ἐσπάρη*: 'he had children of her who bare him,—yea, of her who was the source of his own being.'

1498 *τῶν ἴσων* is poetically equivalent to *τῶν αὐτῶν*, *i.e.* *τῆς αὐτῆς*. Cp. 845 *οὐ γὰρ γένοιτ' ἂν εἰς γε τοῖς πολλοῖς ἴσος*, and note.

1500 *ὀνειδιεῖσθε*: see on 672.

1501 *δηλαδὴ*: prosaic, but also in Eur. *Or.* 789, *I. A.* 1366.

1503 *ἀλλ'* after the vocative, like *σὺ δέ*, but stronger, as introducing an appeal: as *O. C.* 1405 *ὦ τοῦδ' ἑμαιοι παῖδες, ἀλλ' ὑμεῖς... μὴ μ' ἀτιμάσπητέ γε*: and *id.* 237.

1505 *δὺ' ὄντε*, both of us: cp. Eur. *Ion* 518 *σὺ δ' εὐ φέρνει γε καὶ δὺ' ὄντ' εὐ πράξομεν. περιίδης*:

on Porson's objection, see Appendix, Note 16, large edition.

1506 *ἐγγενεῖς*, your kinswomen as they are (where in prose we should have *οὔσας* added). The word was full of meaning for an Attic audience, who would think of Creon as placed by Oedipus in the position of *ἐπίτροπος* (guardian) and *κύριος* (representative before the law) of the unmarried girls who are here viewed as orphans (1505); their brothers not being of age.

1507 'nor abase them to the level of my woes': cp. 425: for *τάσδε* instead of *τὰ τῶνδε κακά*, cp. note on 467.

1508 *τηλικάσδ'*, at their age, *i.e.* so young: *Ant.* 726 *οἱ τηλικοῖδε* (so old) *καὶ διδασόμεσθα δὴ | φρονεῖν πρὸς ἀνδρὸς τηλικοῦδε* (so young) *τὴν φύσιν*;

1509 *πλὴν ὅσον τὸ σὸν μέρος*, except in so far as, on thy part, *οὐκ ἐρημοὶ εἰσίν*.

1511 *εἰχέτην*, 2nd pers. dual, with the form proper to the 3rd

πόλλ' ἂν παρήνουν· νῦν δὲ τοῦτ' εὐχέσθῃ μοι,
οὐ καιρὸς ἐὰ ζῆν, τοῦ βίου δὲ λῶνος
ὑμᾶς κυρῆσαι τοῦ φυτεύσαντος πατρός.

KP. ἄλις ἔν' ἐξήκεις δακρύων· ἀλλ' ἴθι στέγης ἔσω. 1515
OI. πειστέον, κεί μηδὲν ἤδύ. KP. πάντα γὰρ καιρῶ
καλά.

(μετειχέτην, 1465). Before the Attic period, the Greek language had attained to this regular distinction of active dual forms:— (1) primary tenses, 2nd pers. -τον, 3rd pers. -τον; (2) secondary tenses, 2nd pers. -τον, answering to Skt. *tam*: 3rd pers. -την, Skt. *tām*. As regards (2), two classes of exceptions occur: (a) Homeric 3rd pers. in -τον instead of -την: three instances, *διώκετον* (*Il.* 10. 364), *ἐτεύχετον* (13. 346), *λαφύσσετον* (18. 583). These Curtius refers to 'the want of proper linguistic instinct on the part of some late rhapsodist.' (b) Attic 2nd pers. in -την instead of -τον. Our *εἰχέτην* here is the only instance proved by metre: but 8 others are established. Against these fall to be set at least 13 Attic instances of the normal -τον. Curtius regards the 2nd pers. in -την as due to a false analogy. In the *third* person dual -την was distinctive of the secondary tenses. Attic speech sometimes extended this distinction to the *second* person also. (Curtius, *Verb.* 1. 80, Eng. tr. 53.)

1512 τοῦτ' εὐχέσθῃ μοι, 'I would have this to be your prayer': not, 'pray on my account.' In these words Oedipus is thinking solely of his children: he has now passed away from the thought of self (1458). ὑμᾶς in 1514 is no argument for understanding *με* as subject to ζῆν: rather it is added to mark the contrast with πατρός.

1513 I prefer οὐ καιρὸς ἐὰ ζῆν, τοῦ βίου κ.τ.λ. to οὐ καιρὸς ἀεὶ ζῆν, βίου κ.τ.λ. on these grounds. 1. τοῦ before βίου, though not required, is commended, by Greek idiom; it also gives a decidedly better rhythm; and it is not likely to have crept into the text, since the occurrence of *ἀεὶ* with the *a* long was not so uncommon that it should have suggested the need of supplementing the metre by τοῦ: but, apart from metrical motive, there was no other for *intruding* the article. 2. οὐ καιρός, without any verb, though a possible phrase, is a harsh one. 3. From *εαὶ* to *αεὶ* would be an easy transition. And καιρός ἐὰ is quite a natural expression: cp. Eur. *I. A.* 858 δοῦλος· οὐχ ἀβρύνομαι τῷδ'· ἡ τύχη γὰρ οὐκ ἐὰ. The foreboding of Oedipus is that his daughters must become homeless exiles (1506) unless Creon shelters them at Thebes. 'To live *where occasion allows*' means in his inner thought, 'to live at Thebes, if that may be—if not, in the least unhappy exile that the gods may grant you.' The monosyllabic *εα* (1451, *Ant.* 95) and *ἐὰ* (*Il.* 5. 256 *τρεῖν μ' οὐκ ἐὰ Παλλὰς Ἀθήνη*) go far to remove the metrical objection.

1515 ἄλις ἔν' κ.τ.λ. 'Thy grief hath had large scope enough': see on 1357.

1516 καιρῶ = ἐν καιρῶ. In Thuc. 4. 59 most MSS. give *εὶ μὴ καιρῶ τύχοιεν ἐκότεροι πρῶσοιτες*.

- ΟΙ. οἶσθ' ἐφ' οἷς οὖν εἶμι; ΚΡ. λέξεις, καὶ τότ' εἴσομαι κλύων.
- ΟΙ. γῆς μ' ὅπως πέμψεις ἀποικον. ΚΡ. τοῦ θεοῦ μ' αἰτεῖς δόσιν.
- ΟΙ. ἀλλὰ θεοῖς γ' ἔχθιστος ἦκω. ΚΡ. τοιγαροῦν τεύξει τάχα.
- ΟΙ. φῆς τὰδ' οὖν; ΚΡ. ἂ μὴ φρονῶ γὰρ οὐ φιλῶ λέγειν μάτην. 1520
- ΟΙ. ἀπαγέ νῦν μ' ἐντεῦθεν ἤδη. ΚΡ. στείχε νυν, τέκνων δ' ἄφοῦ.
- ΟΙ. μηδαμῶς ταύτας γ' ἔλη μου. ΚΡ. πάντα μὴ βούλου κρατεῖν·
καὶ γὰρ ἀκράτησας οὐ σοι τῷ βίῳ ξυνέσπετο. [Exit.
- ΧΟ. ὦ πάτρας Θήβης ἐνοικοι, λεύσσειτ', Οἰδίπους ὕδει, ὅς τὰ κλείν' αἰνύγματ' ἤδει καὶ κράτιστος ἦν ἀνὴρ, 1525

1517 The words οἶσθ' ἐφ' οἷς οὖν εἶμι; were said with some return of his former agitation: λέξεις κ.τ.λ. is said by Creon with calm, grave courtesy; they have nothing in them of such irony as, 'I shall know when you are pleased to tell me.'

1518 ὅπως πέμψεις sc. ὄρα: Xen. An. 1. 7. 3 ὅπως οὖν ἐσεσθε ἄνδρες, 'see that ye be.' Cp. Thompson, *Synt.* § 235.

1519 ἀλλὰ θεοῖς γ': i.e. 'Nay, the gods, who hate me, will not be displeased that I should be thrust forth.' For the synzesis in θεοῖς see on 640. ἦκω, 1357. Creon's reply, τοιγαροῦν τεύξει τάχα, means: 'if the gods do desire thy banishment, thou wilt soon have thy wish'—when the oracle at Delphi is consulted (1443). According to the story which Soph. follows, Oedipus was at first detained at Thebes against his own wish. But when some time had elapsed, and that wish had given place to a calmer mood, the Thebans, in their turn, demanded his expulsion; and Creon then

yielded (O. C. 433 ff.).

1520 ἂ μὴ φρονῶ. Cp. 569. Creon cannot tell how Apollo may decide.

1522 ἔλη μου: cp. 1022 χειρῶν λαβῶν.

1524—1530 These verses are spoken by the Chorus, as Creon turns with Oedipus to enter the house. The calm close which the tragedy requires would be wanting if they were spoken by the chief sufferer himself, as the Scholiast wished. Of extant Greek tragedies, the *Prometheus* and the *Agamemnon* are the only ones which end with words spoken by one of the actors; and in each case this is justified by the scheme of the trilogy to which the play belonged.

1525 Here, as elsewhere, the mss. fluctuate between ἤδει and ἦδη. The Attic ἦδη, as *first* pers. sing., is contracted from ἦδεα: in the *third*, the classical form was not ἦδη but ἦδει, or, before a vowel, ἦδεν (as it *must* be in Eur. *Ion* 1187, Ar. *Pax* 1182 etc.). ἦδει αἰνύγματα (*plur.* with reference to the hexameter ἐπη in

οὐ τίς οὐ ζήλω πολιτῶν ταῖς τύχαις ἐπέ-
βλεπεν,
εἰς ὅσον κλύδωνα δεινῆς συμφορᾶς ἐλήλυθεν.
ὥστε θνητὸν οὐτ' ἐκείνην τὴν τελευταίαν ἰδεῖν
ἡμέραν ἐπισκοποῦντα μηδέν' ὀλβίζειν, πρὶν ἂν
τέρμα τοῦ βίου περάσῃ μηδὲν ἀλγεινὸν παθόν. 1580

which it was chanted)=knew *instinctively*, by the intuition of genius.

1526 οὐ τίς οὐ ζήλω...ταῖς τύχαις ἐπέβλ., 'on whose fortunes what citizen did not look with emulous admiration?' ζήλω: modal dat. To me this emendation of Hartung's, which is accepted by Nauck, appears certain. The mss. give ὅστις οὐ ζήλω πολιτῶν καὶ τύχαις ἐπιβλέπων, which makes nonsense. We cannot *supply* ἦν with the participle, and ἐπιβλέπω nowhere occurs in the sense of *invidere alicui*, 'to look *jealously* upon.' For the form of the sentence cp. *O. C.* 1133 ᾧ τίς οὐκ ἐνὶ | κηλὶς - κακῶν ξύνοικος; 871 ὅπου τίς θρῆνι οὐχὶ κλαγγάνει; For a full discussion of the passage see larger edition, Appendix, Note 17.

1529 The use of ἐπισκοποῦντα is peculiar. I take the exact sense to be:—'*fixing one's eye on* the final day (as on a point towards which one is moving), *that one should see it*,' i.e. 'until one shall have had experience of it.' Thus ἐπισκοπεῖν is used in a sense closely akin to its common sense

of 'attentively considering' a thing: and the whole phrase is virtually equivalent to, '*waiting meditatively to see the final day*.' For the added infin., cp. Thuc. 3. 2 νεῶν πολέων ἐπέμενον τελεσθῆναι, καὶ ὅσα ἐκ τοῦ Πόντου εἶδει ἀφικέσθαι. Cp. Plin. 7 § 132 *alius de alio iudicat dies*, et tamen *supremus de omnibus, ideoque nullis credendum est*: Eur. *Androm.* 100 ff. χρῆ δ' οὐποτ' εἰπεῖν οὐδέν' ὀλβιον βροτῶν, | πρὶν ἂν θανόντος τὴν τελευταίαν ἰδῆς | ὅπως περάσας ἡμέραν ἤξει κάτω: *Tro.* 510: *Heracl.* 866: *Soph. Trach.* 1. The maxim, 'Call no man happy before death,' first appears in Greek literature as a set ἠρώμη in Aesch. *Ag.* 928 ὀλβιοῖσι δὲ χρῆ | βιον τελευτήσαντ' ἐν εὐεστοῦ φίλῃ· but Aristotle recognises the popular tradition which ascribed it to Solon (*Her.* 1. 32, where Solon says that a man may be called *eutychês* in life, but *olbios* only *after* a life exempt from reverse). Cp. Iuv. 10. 274 f. *Et Croesum, quem vox iusti facunda Solonis Respicere ad longae iussit spatia ultima vitae.*

NOTE A.

καὶ μὴν.

Learners are apt to find this formula somewhat perplexing, because in some cases it appears to have an *adversative* force (such as would be expressed by 'however'), while in others it can have no such force. It is well, then, that the following points should be briefly noted.

1. καὶ = 'and': μὴν, a stronger form of μέν, = 'verily.' The *primary* meaning of καὶ μὴν is therefore always, 'and verily.' No adversative force belongs to the combination of words, as such. When an adversative force is *suggested*, this is due to something in the context, which may, or may not, make it desirable to introduce an adversative word (like 'however') in our English rendering. As a rule, it is not necessary to do so.

2. The primary sense of καὶ μὴν, 'and verily,' is constantly seen in Attic prose, especially in the orators, when it introduces some new consideration, added in support of what has already been urged. Isocrates or. 4 § 185 (after urging that the Persian monarchy is a fit object of Hellenic warfare); καὶ μὴν οὐδὲ τὰς πόλεις λυπήσομεν στρατιώτας ἐξ αὐτῶν καταλέγοντες: 'Further, the Greek states, on their part, will not be distressed by our levying soldiers from them.' Dem. or. 21 § 56 καὶ μὴν ἴστε γε τοῦθ' ὅτι, etc. 'Then, again, you certainly know this,' etc.

3. Akin to this is the frequent use of καὶ μὴν in Tragedy to introduce a *new comer* on the scene, as *Ai.* 1168: *El.* 1422: *O. C.* 549, 1249: *Ant.* 526, 1180, 1257. In *Ai.* 1223 Teucer thus announces his own coming, with the reason for it: καὶ μὴν ἰδὼν ἔσπευσα, 'Lo, I am come in haste, for I saw,' etc. Similarly

when the speaker's attention is caught by a sound within the house, *El.* 78 καὶ μὴν θυρῶν ἔδοξα προσπόλων τυτὸς | ὑποστενούσης ἔνδον αἰσθέσθαι: 'Ha! I seemed to hear.'

4. Then καὶ μὴν, in dialogue, introduces a reply which draws the hearer's attention, in an emphatic or animated way, to some *new fact*.

The new fact may be such as merely to carry the previous speaker's thought one step further, so that the reply has a *confirmatory* or *supplementary* character. *Ant.* 220 ΧΟ. οὐκ ἔστιν οὕτω μῶρος ὅς θανεῖν ἐρᾷ. ΚΡ. καὶ μὴν ὁ μισθὸς οὗτος, 'and I can tell thee that such *is* the penalty.' Cp. *O. T.* 836, 1004 f., *El.* 556.

Again, the new fact may be such as to indicate a difficulty in the way of something proposed by the last speaker, or an incompleteness in his view. It is then that καὶ μὴν seems to be adversative. *Ai.* 530 ΑΙ. κόμιζέ νῦν μοι παῖδα...ΤΕ. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην. 'Then bring me my son.' 'Ah, in those fears I released him from my keeping.' Here, 'Ah, *but*' makes the drift clearer in English. But the *primary* force of καὶ μὴν is merely to introduce with emphasis the fact (new to Ajax) that the boy is not in the house. The *opposition* between this fact and the wish of Ajax is supplied by the mind. Cp. *El.* 320 f., 1045, 1188.

NOTE B.

Verse 305.

εἰ καὶ and καὶ εἰ.

(1) εἰ καὶ, in its normal usage, = '*granting that...*' where the speaker admits that a condition *exists*, but denies that it is an obstacle: above, 302: 408 εἰ καὶ τυραννεῖς: *El.* 547 εἰ καὶ σῆς δίχα γνώμης λέγω.

(2) In our passage (as in *Ai.* 1127, *Trach.* 71), the καὶ has a slightly stronger sense,—'if *indeed*—though I should be surprised to hear it.'

(3) Both these uses differ from that in which *εἰ καὶ* has the sense which properly belongs to *καὶ εἰ*, 'even supposing that...', where the speaker refrains from granting the existence of the alleged condition: *Tr.* 1218 *εἰ καὶ μακρὰ κάρτ' ἐστίν, ἐργασθήσεαι*, 'even if the favour is a very large one, it shall be granted.'

For the regular distinction between *εἰ καὶ* and *καὶ εἰ*, see *Il.* 4. 347 *καὶ εἰ δέκα πύργοι Ἀχαιῶν | ὑμείων προπάρσιθε μαχοίεσθε*, compared with *Il.* 5. 410 *Τυδείδης, εἰ καὶ μάλα καρτερός ἐστίν*.

The normal use of *καὶ εἰ* occurs below, 669, 1077: *O. C.* 306 *καὶ βραδὺς | εὐδαι: Ant.* 234 *καὶ τὸ μηδὲν ἐξερῶ: 461 καὶ μὴ σὺ προῦκήρυξας: El.* 617 *καὶ μὴ δοκῶ σοι*.

Conversely, we have *καὶ εἰ* for *εἰ καὶ* in *Ai.* 692, 962: *O. C.* 661: below, 986, 1516.

(4) All the foregoing uses, in which *εἰ καὶ* forms a single expression, must be distinguished from those cases in which *καὶ* belongs closely to the *following* word, as 283 *εἰ καὶ τρίτ' ἐστί: Ant.* 90 *εἰ καὶ δυνήσει γ'*.

Similarly, for *καὶ εἰ*, distinguish those cases in which *καὶ* = 'and': *O. C.* 1323 *ἐγὼ δὲ σός, καὶ μὴ σός, ἀλλὰ τοῦ κακοῦ | πότμου φυτευθείς*.

INDICES.

I. GREEK.

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